

A RADIO REVEL FOR ALL.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week commencing
SUNDAY, August 2nd.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST.HIGH-POWER STATION.
(Darenty.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS-BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

A SONG INSPIRED BY A MOTHER.

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Cooper.

"STRADS" FROM SOHO.

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The Story of "The Tales of Hoffmann."

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton
Street, Strand, London, W.C.2.The address of the British Broadcasting Company, Ltd.,
is 2, Savoy Hill, Strand, London, W.C.2.RATES OF SUBSCRIPTION to "The Radio Times"
Including postage: Twelve Months (Foreign), 15s. 6d.;
Twelve Months (British) 13s. 6d.

Health and Headphones.

By Sir BRUCE BRUCE-PORTER, K.B.E., C.M.G., M.D.

[The opinion is steadily gaining ground that listening has a most beneficial effect upon the health, and Sir Bruce Bruce-Porter is a supporter of this view. In the following article he describes the great amount of good that wireless can do to those who are ill, either in mind or in body.]

THE medical profession, engaged in a fight against disease, calls to its aid various scientific discoveries. But as doctors are really the descendants of the priests, they have inherited the conservative minds and outlook of the priests. Scientific discoveries are tested and tried for a long time before acceptance. The wireless telephone, however, which is probably the greatest discovery of the age, has been taken up as an aid to health after a shorter period of probation than any former discovery. This is because its use is obvious, and it has no potentiality for harm.

The teaching of Hippocrates is more generally recognised to-day than in the past and we realize that the cure of disease lies in the body itself, and not in physic. Even drugs which were looked upon as certain cures have been found to act by their general activity upon the body, rather than upon the specific germs of disease. The mind plays a great part in the production and cure of disease, and if a patient can be made happy, his general resistance will improve.

Use of music in the treatment of the sick is a very old practice, and we have, in the Book of Samuel, the instance of David who played the harp to cure Saul. "And it came to pass, when the evil

spirit from God was upon Saul, that David took an harp and played with his hand. So Saul was refreshed, and was well, and the evil spirit departed from him."

It is recorded, of course, that on some other occasions he threw a javelin at David, which was the only way in those days by which he could cut off the enter-tainer! We have also the case of the Caliph ad Mansur, who arranged in his wonderful hospital at Cairo to have musicians to play day and night for the benefit of those who could not sleep.

During the Great War, friends gave me gramophones for the hospitals under my command. They proved one of the greatest aids to recovery. Men back from the front, with their brains filled with the screech of shells, and who could not sleep, found the help of music beyond description. Some of my medical officers, who were inclined to object, soon changed their point of view, and asked for more records.

Incidentally, the concert room was always crowded for entertainments of a musical character but empty for lectures, even when the subject and lecturer were such as to offer an intellectual treat.

When people are sick, they do not want to be taught! The broadcast programmes must, of course, cater for all classes, and for every type of mind. The majority of invalids who listen do not desire lectures, particularly after dinner.

(Continued overleaf in col. 3.)

A Song Inspired by a Mother.

The Story of "Keep the Home Fires Burning."



MR. IVOR NOVELLO.

WARs have usually found their laureates, and the songs that have sharpened words have in many cases become a part of history. Of these, perhaps the Marseillaise is the most famous, though we must not forget that Charles Dibdin found his inspiration in the feats of our Navy during the Napoleonic wars, and Campbell's odes on the same theme are so fine that they belong to the realm of pure literature.

America's comparatively short history is rich in war songs, from "The Star-Spangled Banner," of 1812, to the "Dixie Land" and "John Brown's Body" of 1864 and the Civil War. Kipling's "Pay, Pay, Pay!" was the outstanding song of the South African War, and Tennyson himself did not disdain to pen the martial strains of "The Charge of the Light Brigade" and "Riflemen Form!"

A Poignant Memory.

The Great War, which is so recent and poignant a memory, opened on its very first day—as far as the participation of this country in it is concerned—to a song, and that song one which was never written as a war-song, or ever intended to be sung on the march. But the rhythm of "Tipperary" and its "Good-bye, Good-bye! Good-bye, Leicester Square!" the lift of its easy tune, seemed to suit the mood of the "Old Contemptibles," as well as of the tens of thousands of lads, who had never known a soldier's life, who flocked to the colours in response to the magical name of Kitchener.

But the recent war differed from any war which had ever occurred before, in at least one essential aspect. It affected everybody. The nation was at war as it had never been before. In South Africa, in India, in the Crimea, even at Waterloo, the average citizen, though deeply interested, read of the Army engaged as of something apart from his personal feelings.

The men who were fighting were professional soldiers, men who had elected to enlist whether there was a war or no war. How differently a war touched the deep heart of the nation, when almost every family was called to the colours, when the Army was not reckoned in a few thousands, but in millions, when the lads who fought our battles went from the loom, the forge, the field, the shop, the desk, and the club.

To Hearten and Encourage.

A new kind of war song was called for, something not so much to march to, as something to hearten and encourage.

When I called on Mr. Ivor Novello he told me the story of how he came to write "Keep the Home Fires Burning."

"My mother, Madame Clara Novello Davies, had several times urged me to write a patriotic song. It was 1914, and I was only eighteen at the time, and very keen on song-writing. Several people I know had written patriotic songs already, and I wondered why I should not write one too. So I turned my thoughts to flags flying, drums beating, soldiers marching—and nothing came. It had all been done before. There were no new ideas, no new and fresh inspirations in these things. Besides, the unconscious instinct of the first men to go to the front had chosen a song which mentioned none of these things, the immortal 'Tipperary.'"

"Then my mother, who was always my best

inspiter, said: 'The men have a song which they have chosen for themselves, but the people who are left at home have none. Why not write a song of heartening and patient courage? Fighting is hard, God knows, but anxious watching and waiting at home, with the dread of bad news ever present, is hard too.'

"Well, that set my thoughts working in a new direction. I strove to invent a phrase of comfort, something not too sentimental, suiting the spirit of the time, when people everywhere were learning 'to suffer and be strong.' No phrase would come, but I did invent a tune, at last, and I sang up my friend, Lena Guilbert Ford, with whom I had collaborated before, and told her that I had a tune which I wanted her to hear, and would she come along and try to cook up some words!

In a Flash!

"She came immediately, and I sat down at the piano and played my tune. Nothing happened. She did not say 'The very thing!' and instantly begin to wed my tune to words. Suddenly I turned round and said: 'Lena, it's not the right tune!' and, even as I said those words, the phrase 'Keep the Home Fires Burning' flashed into my mind. 'I've got it!' I said. I turned to the piano again, and fitted those words to the very strain which everybody knows now. Then I indicated to her how it might proceed. She caught fire instantly. She was delighted. She went into the next room to be quiet for a few minutes, and returned with the well-known refrain:—

Keep the home fires burning,
While your hearts are yearning,
Though the lads are far away
They dream of home!
There's a silver lining
Through the dark clouds shining
Torn the dark clouds aside
Till the boys come home!

"The tune was never changed. Both words and music had just 'happened,' and, in something under an hour, the whole song was finished. My next task was to show it to a publisher. The first I approached refused it! Then I took it to Messrs. Ascherberg, and they accepted it at sight.

A Thrilling Experience.

"It was an autumn Sunday night in 1914 at the Alhambra when it was first sung. I played the accompaniment, and a little lady named Sybil Vane sang the song. She is a Welsh girl and has since made a great success in vaudeville in America. I was astonished to find that, when she had sung the refrain once, immediately, without any urging, the audience took it up and sang it as if they had known it all their lives. We had to repeat that refrain nine times. There was never any doubt after that that the song would be a success from every point of view.

"In the spring of the following year I was connected with the Y.M.C.A. in their work in France, and was motoring through Havre. It was then I had one of the greatest thrills of my life. We pulled up by the side of the road whilst two thousand men of the British Army marched past us, and they were all singing 'Keep the Home Fires Burning!' It was an experience never to be forgotten, and I felt that in my small way I had done one thing at least, with my friend, Lena Ford, to keep the nation's courage at 'the sticking place.'"

A. B. COOPER.

["Keep the Home Fires Burning" will be broadcast from Manchester, on Monday, August 3rd.]

Health and Headphones.

(Continued from the previous page.)

The movement to provide hospitals and convalescent homes with wireless sets is a splendid one, and most of the hospitals up and down the country are being equipped. The well-to-do are already in possession of sets, but there are many thousands of poor folk, including the new poor, to whom a receiving set would be a godsend. Think of those who are confined to bed and when the breadwinner has gone to his, or her, work, are dependent upon the chance call of a well-meaning neighbour, or the visit of the district nurse to break the monotony. How the hours drag on! They may not be educated sufficiently to find cheer in reading, or their sight may be too defective to allow it.

There are but few who make suitable visitors to a sick room. Some are too depressing and others may be offensively healthy and too cheerful. When patients are confined to bed, it is impossible to prevent their minds acting, and the only way to get rid of unpleasant thoughts is to crowd them out by pleasant ones. The old-fashioned rest cure, in which the patient with a sick mind was put to bed, isolated from friends and deprived of letters and books, produced far more failures than cures. I have known many people who were so troubled fall asleep under the soothing rhythm of music.

To the helpless cripple, wireless has opened up a new world. In fact, people who are permanently bed-ridden, and, so far as contact with the outside world is concerned, were dead, now live again, thanks to wireless. They hear music actually being played, not merely its reproduction, and they hear public men speaking. Thanks to the enterprise of the British Broadcasting Company and the kindness of well-known public men, they become acquainted with the personality of those whose names have made history. Personality is conveyed much more by the spoken than by the written word. The short Sunday evening service brings many of our best parsons into homes they could not otherwise visit, and comfort to many who are sick in mind as well as body.

There are many poor folk to-day eking out an existence on a pittance, who are too proud to make their poverty generally known. Every medical man is acquainted with such. To them a little receiving set would be a godsend. If local radio clubs would raise a fund to pay the licence and provide sets on loan, there would be no difficulty in finding suitable people to be recipients of their kind thought.

WEATHER WARNINGS AT SEA.

THE new weather warning service, inaugurated this month as the result of co-operation between the Air Ministry, the Board of Trade, and the B.C., in addition to its utility for the countryside, meets a pressing need of the Mercantile Marine.

Numbers of vessels engaged in the coastal traffic do not carry wireless telegraphy equipment, but many do provide themselves with broadcast receiving sets, and henceforward these will receive the weather information so vital to them.

The warnings are broadcast in the morning (10.30 British Summer Time) from Chelmsford, and in the evening from Newcastle, Bournemouth, and Liverpool between 10.20 and 10.35 p.m., for the Eastern, Southern, and Western areas respectively.

The region comprised in the Eastern area is defined by Cape Wrath, Dungeness, and the continental coast from Calais to Bergen. The Western area comprises the Irish Sea, the Hebrides, Ireland, and the Bristol Channel, and the Southern area, the Channel from Dungeness to 11 degrees W. Longitude.

"Strads" from Soho.

A Tobacconist Who Makes Violins.

WHEN I listened the other day to the broadcast of Mr. William Primrose, who is one of our coming violinists, I did not know that the instrument upon which he plays was made at the back of a tiny shop in Soho.

That bright-eyed man who handed me cigarettes over the counter is really a dual personality; for at night, when the shop is closed, he retires to a quiet little workshop at the back and, if you are privileged to enter, he will talk of fiddles and all that they mean to him. That was where I met Mr. W. Glenister, who has been making violins and 'cellos as a hobby for close on forty years.

Fascinated by Fiddles.

"Many years ago," he told me, "I was attracted by the beautiful form of a 'Strad' which belonged to my employer. From that moment, fiddles fascinated me."

And although he is entirely self-taught, Mr. Glenister is now acknowledged as one of Britain's greatest experts.

His workroom is a wonderful medley. In one corner four old 'cellos lean on each other's shoulders, and two more stand nonchalantly on the table, waiting their turn. The place seemed littered with innumerable small planes, from the wing of a beetle upwards!

"It takes me about twelve months to complete a fiddle," he explained, "reckoning the time required for drying the varnish. But to make one 'in the white,' requires only about a week."

Pine From an Old House.

Up to the present, Mr. Glenister has completed over two hundred violins and fifteen 'cellos. Gycamore wood is used for the back, sides and head of his instruments, and ordinary pine for the front. Some of his best pine was obtained from an old house in Beak Street and, he says, it is as fresh as a nut, although it is at least two hundred years old. He works on the lines of Strad, Guarnerius and N. Amati, but his "divinity" is the greatest of these three, and his prototype the great "Tuscan."

Mr. Albert Sammons, Professor Stanton Rees and many more celebrities have visited this little factory of music; but Mr. Glenister surprised me when he spoke of his friend, Mr. George Robey. It appears that the famous comedian, in the few hours he can spare from his business of mirth making, has manufactured fiddles in a small room at the top of the Hippodrome!

Van Biens's 'Cello.

"He has been to consult me several times," Mr. Glenister said. "George says that everyone must have a hobby, or go mad!"

I was shown a violin that had gone through the war, and had come back wounded. It was taken to the front by an officer, who played it in the front line trenches. But one day a bomb splintered its front, and it now shows its war scar under the varnish. Then he showed me Van Biens's 'cello which he was repairing. On this instrument the famous 'celist played the "Broken Melody" over three thousand times.

Mr. Glenister himself is Dickensian in appearance—a benevolent Mr. Pickwick, with the addition of mutton chops and whiskers, who confesses to having dozens of violins even in his bedroom. "They can be hung up there," he went on, "safe from dust and dirt."

As I stepped outside into that dingy Soho street, a group of monstachio'd Italians were passing, and I wondered whether they knew what mysterious activity there was behind the shutters of that tobacconist's shop!

K. F. H.

Festivals of Harp and Song.

The Welsh Eisteddfod, Its Pomp and History.

TAKEN as a race, there are few peoples who are finer singers and poets than the Welsh, and their national Eisteddfod—*or*, Eisteddfodau, to give the correct plural—have a reputation that is world-wide.

During the current week—on August 3rd, 4th, 5th, 6th, and 7th—the National Eisteddfod at Pwllheli will be broadcast and, as well as the musical and vocal items of the festival itself, listeners will hear speeches by the Prime Minister and Mr. Lloyd George.

The word "Eisteddfod" means a "sitting" or "session," and the custom of holding such a meeting is of very ancient origin. The objects of the Eisteddfodau are to encourage Bardism and music, to keep alive the Welsh language

sixth century under the auspices of Maelgwn Gwynedd, Prince of North Wales. This Prince seems to have been something of a wit as well as a practical joker. He had a far higher opinion of singing than of instrumental music, and he played a neat little trick upon the players on the harp who were competing at the festival.

The Eisteddfod was held near the river Conway, and Maelgwn Gwynedd offered a prize to those competitors who should swim across the river. A large number entered for the prize, but, on reaching the other side, the musicians discovered that they could not play as their harps were spoiled by the water. The singers, on the other hand, were none the worse for their experience and carried everything before them!

"Chairing" the Bard.

The ceremony of preparing an Eisteddfod is somewhat elaborate. It must be proclaimed a year and a day before it takes place, and there is much excitement when it is known that such a festival is going to be held. As a rule, the Eisteddfod lasts for three or four days. On each day a president and a conductor are elected. The festival is started with a sound of trumpets. An address is given by the president and the competing bards follow with their poetical effusions. Prizes and medals are awarded to the successful authors of musical, poetical and prose compositions, and also for the best choral and solo vocalists and for the best penillion singers.

Penillion singing is a very popular feature of the Eisteddfod, and great skill is required from the competitors. Penillion singing is singing to the accompaniment of the harp, and the singer has to follow the harpist, who may change the time or play variations as he pleases. The vocalist must keep perfect time with him and practically extemporise his song to fit the melody.

The great feature of an Eisteddfod is the "chairing" of the bard—he who, by his efforts, has been adjudged worthy of the highest prize. To be "chaired" at an Eisteddfod is the greatest ambition of a Welsh bard's life.

Occasionally Eisteddfodau have been held in the United States by Americans of Welsh origin, and then the enthusiasm is tremendous. C.T.

SONGS YOU OUGHT TO KNOW.

"Less Than the Dust."

THIS beautiful song will be broadcast from Newcastle on Saturday, August 8th. It is one of the four famous Indian Love Lyrics from "The Garden of Kama," by Laurence Hope. The music, by Amy Woodforde-Finden, is well known in almost every place where there is an orchestra. We publish the words by permission of Messrs. William Heinemann, Ltd.

Less than the dust beneath thy chariot wheel,
Less than the rust that never stained thy sword,
Less than the trust thou hast in me, my Lord,
Even less than these!

Less than the wood that grows beside thy door,
Less than the speed of hours spent far from thee,
Less than the need thou hast in life of me,
Even less am I.

Since I, my Lord, am nothing unto thee,
See how thy sword, I make it keen and bright,
Love's last reward—Death comes to me to-night,
Farewell, Zahirudin."

"A Muhammadan name, meaning "Faith"

and also to increase patriotism among the people.

The Bards of Wales have always held an important place in the national history. Formerly, they had many hereditary rights and privileges and to-day they are regarded more or less in the light of heroes.

A Prince's Trick.

In times gone by the Eisteddfodau were held under the auspices of princes and nobles who often acted as umpires in judging the various competitions. Queen Elizabeth called an Eisteddfod on one occasion, and the document promulgating the event was of a lengthy and elaborate description.

The veneration of the Bards is a sentiment peculiar to Celtic races, and in Scotland and Ireland—especially the latter country—Bards were held in high esteem. But it is the Welsh who have kept alive the old traditions, and although Eisteddfodau are no longer promulgated by royalty, the enthusiasm that they create in Wales is as remarkable as in days of yore.

The date of the first Eisteddfod is lost in the mists of antiquity; but the first of which we have any authentic account was held in the

A REASTINE concert party on the Wellington Pier, at Great Yarmouth, will be broadcast from 9.0 to 10.0 p.m., from all stations, on August 3rd and 13th.

SOME time ago, a programme called "What Is This?" proved very popular, and the idea is to be repeated at London Station on August 8th. A number of well-known pieces of music will be rendered, and listeners will be invited to guess the composers and anticipate the announcements, which will be made after, instead of before, the various items.

MANY letters have reached Cardiff Station expressing appreciation of their new mid-day transmissions, and it has been decided to continue the feature. During next week, the concerts will be provided by the Band of H.M. Royal Marines, relayed from the Institution Gardens at Bath.

THE French talks S.B. from London during the holiday period will consist of conversations likely to be of use to holiday travellers on the Continent. The subject of the talk on August 13th will be "Le Débarquement en France."

Official News and Views. GOSSIP ABOUT BROADCASTING.

A Radio Revel For All.

THE third anniversary of the B.B.C. is to be celebrated with a great Radio Revel all over the country. This Revel will have its centre at the Royal Albert Hall on Friday, November 13th. The programme there will be reproduced for other similar Revels wherever listeners join together for the purpose. The Revel will take the form of a fancy-dress ball, at which listeners will have the opportunity of meeting popular radio artists. Many surprise features will be introduced, including cabaret items and selections by the stars of British broadcasting.

Will the Lion Roar?

In connection with the anniversary of the outbreak of the World War on August 4th, the B.B.C. hopes to be able to reproduce for all listeners the roar of a live lion from the British Empire Exhibition at Wembley. Elaborate arrangements are on hand for this feature, which should make a great appeal to the public imagination. But, of course, there is no definite guarantee that the lion will not go on strike when the moment for roaring actually arrives!

International Broadcasting.

Listeners who are following the prospective development of international broadcasting are likely to have their aspirations gratified. The agreement recently announced for the exchange of programmes between Great Britain and the United States, is part of a larger scheme which the B.B.C. has been persistently advocating through the International Union of Broadcasters at Geneva.

If the preliminary experiments in September meet with the success that is anticipated, there will be a regular interchange throughout the coming winter. It is a tribute to the pre-eminence of British broadcasting that all the European programmes for America will cross the Atlantic via Daventry. The corresponding American equipment will not be ready for two months, but when it is ready, it will be inaugurated in a characteristically American manner. It is probable that the President will broadcast a special message to British and Continental listeners. The B.B.C. is considering an appropriate acknowledgment from this side of the Atlantic.

Continental Nights.

Judging from correspondence from listeners, there is apparently an enthusiastic section of listeners who desire the B.B.C. to relay as many foreign programmes as British.

But it is not proposed to build the preliminary plans on a basis so extensive. It has first to be proved whether there is really the factor of safety that will enable the exchange to be more than a novelty. There is no intention of substituting a "mush" of indistinguishable sounds and shrieks for the regular programme. Moreover, it may be that listeners will not desire to have more than a very limited admixture of imported broadcasts. If everything goes well technically, what will happen probably will be that on about two nights a week, Daventry will take a Dominion or a foreign programme, and we shall see a sequence of Canadian, American, French, Italian, German, Belgian, Austrian, and Spanish "nights" at reasonable intervals.

From the Air and the Deep.

Arrangements are being made to broadcast a special concert from an air liner of Imperial Airways, Ltd., and it is hoped to follow this by selections from a submarine cruising under water.

Tapping Oxford.

The feature of next season's educational broadcasts will be a series taken from Oxford University. A special land-line collection and distribution centre is to be erected in Oxford. By this means listeners all over the country will be able to hear outstanding lectures and interesting discussions. Professor Gordon's series on "Humour in the Great Books" will begin on, or about, September 21st. Professor Julian Huxley will alternate with Professor Gordon in a series entitled, "The Streams of Life." Performances by the O.U.D.S. Union debates, special religious services and other features of "Varsity life" at Oxford are to be broadcast.

Where the Money Goes.

In his account of the work of the B.B.C. during the past year, Lord Gainsford, the Chairman, made a timely reference to the distribution of the revenue received by the B.B.C. An analysis of the figures for the past financial year shows that 85.37 per cent. of the money was spent on programmes and operating costs. Only 0.38 per cent. was absorbed by administration, and the balance of 8.25 per cent. is accounted for by depreciation. Moreover, the administration is now stabilized, so that additional revenue will be automatically absorbed in the improvement of programmes and the provision of new services. These proportions compare favourably with those of any other broadcasting system in the world.

To the Rescue of Durham Castle.

Apparently, the Middlesex Hospital is not the only great building in danger of falling down. Durham Castle is beginning to totter. Through the Newcastle Station, listeners are to be asked to come to the rescue. Dr. Hensley Henson, the Bishop of Durham, will broadcast on this subject on Thursday, October 8th.

An Appeal for the Fresh Air Fund.

Miss Edaline Terries, the popular actress, who has recently returned with her husband, Mr. Seymour Hicks, from an Australian tour, is to make an appeal on behalf of the Fresh Air Fund, from London Station, at 8.40 p.m., on August 17th.

A Famous Pianist.

On the occasion of the Symphony Concert to be conducted by Mr. Eugene Goossens at London Station, on August 9th, the well-known pianist, M. Sapellnikoff, will play Tchaikovsky's No. 1. Piano-forte Concerto. M. Sapellnikoff, it is interesting to recall, was also the soloist when some years ago this work was first performed in England under its composer's baton.

A Voyage Round the World.

Bournemouth listeners are to have a night with the "Navy and Army" on Saturday, August 15th, beginning with "A Voyage Round the World on a Sailing Ship in 1890 (Part 3)," by Capt. Howard Jackson. The programme will also contain sea songs and shanties, provided by Mrs. Ethel Smith (concertina) and Mr. Stuart Robertson (baritone). Mr. Gibson Young, in Community Singing, will be assisted by the "6BM" Chorus and Wireless Orchestra at 0.30.

Dancers' Memories.

"Reminiscent" and "Dancers' Memories Night" are the titles of the programmes at Manchester on Friday, August 14th, and Saturday, August 15th respectively. On Friday, the "2ZY" Orchestra will play popular tunes of a few decades ago, such as "In the Shadows"

and "La Paloma." Mr. Roy Henderson (baritone) will sing old favourites like "Eleanore," "The Yeomen of England," and "Simon the Cellarer." On Saturday, the "Old Times" Dance Band, composed of members of the "2ZY" Orchestra, will revive fox-trots, waltzes, and one-steps that caught the popular fancy a few years ago.

Hull Station's First Birthday.

Hull Station's first birthday will be celebrated on Saturday, August 16th, at the Studio in Bishop Lane. As, probably, the most popular programme broadcast from the station during its first year was one of musical comedy and light opera, it has been thought appropriate to present a second programme of this nature on Birthday Night. All members of the staff will be required to contribute to the entertainment. The Station Engineering Staff Repertory Company will appear for the first, and probably the last, time, in the one-act drama entitled *When Rad Lamps Glow*, or *The Engineer's Vengeance*, by Czech Rozscoe.

After the talent of the local staff is exhausted, listeners will be switched over to the Savoy Bands, and the birthday celebration will be continued *in camera*.

Colour in Music.

At the conclusion of the regular programme on Friday, August 14th, Plymouth Station will broadcast a musical feature entitled, "Colour in Music." Among other items will be included Mascagni's "Among the Flowers." The idea is to provide a striking contrast to the martial music of the early part of the evening, when "The Entry of the Gladiators," the "Light Cavalry" Overture, and "The Parade of the Tin Soldiers" are among the items.

Scenes From Well-Known Plays.

Mr. William Macready and Miss Edna Godfrey-Turner have gained wide popularity by their radio-dramatic recitals. On August 13th they are broadcasting from Birmingham, between 9 and 10, a series of scenes from the well-known plays *Comedie*, *Richelieu*, and *East Lynne*.

What Women Admire In Men.

The Horticultural Talks in the Women's Corner on Mondays, which are a weekly feature of Birmingham programmes, continue as popular as ever. Many listeners seek advice and map out their gardening work in accordance with the replies given by Mr. Sidney Rogers, F.R.H.S. The recent talk, "What Men Admire in Women," is shortly to be followed by "What Women Admire in Men."

Brighter Broadcasting at Leeds.

The Leeds-Bradford Station is specializing on seasonal programmes, and that promised for August 14th is particularly bright and cheery. There will be Folk Songs from Somerset, Yorkshire, Suffolk, and the Glens of Antrim; the "Crystal's Concert Party," under Miss Dorothy Forrest, will also broadcast, and Mr. Anderson Tryer will be heard at the piano.

An Hour With Tchaikovsky.

From time to time, requests have been received at Glasgow Station for more of Tchaikovsky's music, and it has been, therefore, arranged to devote one hour on the evening of Monday, August 10th, to his compositions. This programme will include orchestral items and 'cello solos, and Miss Thelma Petersen will sing the "Air des Adieux," from *Jeanne d'Arc*. During the Popular Hour which follows this feature, a bright little one-act comedy, entitled *Pippa*, will be given by the Station Repertory Company.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss **TONI FARRELL** (Pianist) will be heard from Manchester and Birmingham on August 7th and 8th respectively.



Mr. **BEN DAVIES** (the famous Tenor) who will broadcast from Cardiff on August 8th and 7th.



Miss **THELMA PETERSEN** (Soprano) is singing from Birmingham on August 3rd and from Belfast on August 6th.



Mr. **HAMILTON HART** will conduct the Wireless Orchestra on August 4th (S.S. to all stations except "5AX").

A Versatile Star.

MISS TONI FARRELL (whom you see above) is one of the most versatile of radio stars. Besides being a pianist, she is a composer, and has written a new light orchestral suite which will shortly be produced. She also composes ragtime! She has been church organist, violinist, and music hall artist, and in addition to her work, she finds time to travel in out-of-the-way parts of the world.

Conductor at the Eisteddfod.

LISTENERS owe a very great deal to Sir Henry Walford Davies (whose picture is below), who is to conduct the choir of the Welsh National Eisteddfod, which will be relayed from Cardiff on August 7th. He has done much to popularize the broadcasting of good music, and is untiring in his efforts to do so. Besides conducting, he is a prolific composer, much of his music being of a sacred character.



Mr. **JOHN GOSS** (Tenor) is to broadcast from London on August 6th.



Sir **H. WALFORD DAVIES**, who will conduct at the Welsh National Eisteddfod.



FRED BECK'S MODERN FOLLIES, whose entertainment at the Worthing Pier Pavilion, Yarmouth, will be relayed from London on August Bank Holiday.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BACH'S SECOND ORCHESTRAL SUITE. (LONDON, TUESDAY.)

THIS Suite is a first-rate example of Bach's straightforward cheerfulness. It consists of seven separate little pieces, each of which goes right through, without ever lingering overlong to meditate, or ever rising to great excitement.

It is scored for one Flute and Strings.

I. OVERTURE. This starts with a *Solemn* section (the most serious part of the whole work), which leads without a break into a *Quick "Fugue,"* i.e., a piece in which a certain fixed number of "parts" give out a tune in turn, and go on to discuss it. The Tune here seems to cry out to have words set to it. It is announced by First Violins and Flute (in unison); then Second Violins answer, whilst the First Violins and Flute go on with something else. Violins and Bass enter in turn, and the rest of the Overture is a discussion of this theme, broken only to make way for the Flute to perform some graceful by-play.

II. RONDEAU (Quick). A Rondeau (or Rondo) is a piece in which one Tune constantly recurs, alternating with other passages.

III. SARABANDE—a stately dance, in two halves, each repeated.

IV. BOURREES I AND II. Each Bourrée is a lively dance, also in two repeated halves. In the second Bourrée the Flute comes quietly to the front. The first Bourrée is repeated after the second.

V. POLONAISE—a graceful dance at a moderate pace (not the type of Polonaise known to many listeners through Chopin). A "Double" or Variation follows, in which the Flute becomes very agile. The Tune is now in the bass.

VI. MENUET. This is the earlier form of Menuet—in two repeated halves, like the other dance pieces in this Suite.

VII. BADERNIE (i.e., "Pleasantry"). A significant fact about this Suite (significant as showing the composer's attitude in writing it) is that it ends with this irresponsible fragment.

DYORAK'S FOURTH SYMPHONY. (LONDON, TUESDAY.)

Dvorak wrote five Symphonies. The fifth, the well-known *New World* Symphony, was, when it appeared, full of novelty. Not so the fourth, a work which lasts little more than half-an-hour, and is, on the whole, light-hearted and straightforward.

Four separate movements make up the Symphony.

I. Quick and Vigorous. This is a highly organized Movement, with an abundance of tunes. Those who remember "Private Tommy Atkins" will no doubt notice his (unintentional) appearance.

II. Slow. A serious Tune is, at the beginning, given to Strings. Later we hear one of Dvorak's favourite tune-colours—a melody played by Oboe and Flute together. This melody is then carried on by a Solo Violin.

III. Fairly quick, graceful. This is a pleasant, dance-like little piece.

IV. Quick, but not too quick. The Finale starts off with a call in Trumpet alone. Then Cellos play the Main Tune. There is a good deal more material, but it is all fairly clear, and the Movement ends with a lively Coda.

SOME RUSSIAN PIECES. (LONDON, TUESDAY.)

PRELUDE TO MOUSSORGSKY'S "KHOVANTCHINA." *Khovantchina* was Moussorgsky's last opera—in fact, he died in 1875, leaving

it incomplete, and it was finished by Rimsky-Korsakof. The internal struggles in Russia in the seventeenth century are the basis of its plot. The short Prelude represents daybreak over the Kremlin of Moscow. Presently one hears the bells ringing for matins.

THE FLIGHT OF THE BUMBLE BEE. The plot of Rimsky-Korsakof's Opera, *The Fairy Tale of The Bumble Bee*, is a Russian folk-story somewhat like Cinderella. The exiled Tsarevitch transforms himself into a bee and visits his father. *The Flight of the Bumble Bee* comes from the Second Act of the opera; the bee returns over the sea and flies round his beloved, who is just now in the form of a swan.

LIADOFF'S "MUSICAL BOX." This was originally a piano solo, but was later scored for a Piccolo, 2 Flutes, 3 Clarinets, Glockenspiel or Celesta and harp. It is a very realistic imitation of the humble instrument it represents.

MOZART'S COMEDY, "THE IMPRESARIO." (LONDON, WEDNESDAY.)

The Impresario is a short work which Mozart modestly called "a Comedy with Music." It has only had occasional performances, owing chiefly to a good deal of foolish dialogue which it contains, and adaptations have been tried, with but little success. Yet it contains some music of Mozart at his very best, and some very good fun. Mr. Kingsley Lark has made a new translation and arrangement from the original German.

I give here a brief sketch of the plot, with some references to the music.

I. The OVERTURE is (considering the small size of the work as a whole) surprisingly long and complex, and it contains some of the loveliest fragments of melody Mozart ever wrote.

When the curtain rises, Mr. Highbrow (Tenor), an impresario, is bemoaning the troubles of an aesthetically-minded theatrical manager. He sings an Air. To him comes Burr (Bass), a Comedian, full of advice on how to run things. He sings a patter Song. These two agree, and sing a Duet. Mr. Goldberg, a Banker, now enters, with offers of financial help, and attempts to gain favour for a prima donna in whom he is interested. That prima donna, MADAME TREVELLINI (Soprano), enters, and in a florid solo, shows off her powers.

But another prima donna, MADEMOISELLE SILVERBELL (Soprano) also comes in, and she, too, makes a great display. Discussion follows, and when the two prima donnas are introduced to one another, active rivalry begins. A Trio is sung, in which the two women fire off astonishing vocal rockets, each insisting on having the principal part, while the manager vainly tries to conciliate them.

After the trio, Mr. Highbrow refuses to form any company at all. This causes general consternation, but eventually reconciliation. Mr. Goldberg gets a bottle of wine, and the proposing of toasts leads to a Grand Finale.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any News-agent. It is published at 2s. 6d., or send 6d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

Listeners' Letters.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest and brevity. The Editorial address is 8-11, Southampton Street, Strand, London, W.C.2.)

Radio in the Shetlands.

DEAR SIR.—I wish to let you know how we appreciate the excellent broadcast programmes which we receive nightly up here. My father and I are often asked by the different skippers of the herring fleet, which is now in Lerwick, as to the prospects of the weather, and we are able, thanks to the B.B.C., to tell them. This we appreciate very much, but still more do we appreciate the General News Bulletin, and the homely chimes of Big Ben. I always look forward to the excellent talks, and I find them most instructive.

You may be interested to know that I can get any station of the B.B.C. at any time, including most of the Relays.

Yours, etc.,

Lerwick, Shetland Islands. JOHN FAINT.

"The Vicar of Mirth."

DEAR SIR.—May I raise a strong protest against the inclusion in the programmes of the "Vicar of Mirth"?

It seems regrettable that the poor parson who has so much to contend with these days should be made a butt of by wireless—the same medium which now conveys the glad message throughout the world.

It is an insult to the clergy in general and to all true Christian people.

In appealing to the B.B.C. to remove this undesirable feature from their otherwise excellent and much appreciated programmes, I feel there are many who would express the same desire.

Yours, etc.,

Birmingham. HARRY R. DAVENPORT.

Nigerian Taste in Music.

DEAR SIR.—Apocryph of the article in *The Radio Times* on "Nigerian Taste in Music," the following story may interest you.

A young friend of mine who had gone out to Nigeria, in the course of his business went up into the bush to interview a native chief. Business finished, the chief invited my friend to dinner, which was partaken of seated on the floor of the hut. The repast ended, the chief produced a gramophone, and the first record he placed on the disc was the song, "Ships That Pass in the Night," sung by Miss Phyllis Lett.

It was an odd coincidence, seeing that my friend knew both the song and its composer in far-away England. As this song is frequently sung in one or other of the broadcasting stations, the story may be interesting to many of your listeners, as well as bearing upon "Nigerian Taste in Music."

Yours, etc.,

T. WILKINSON STEPHENSON (Canon).

Addingham Vicarage, Carlisle.

The Spirit of Youth.

DEAR SIR.—I have a friend, a clergyman, who deprecates the fact that he erred in the date of his birth. He was born, he says, when children were thought nothing of, and now that he is in the "sere and yellow leaf," children are every thing. Wireless has done much to re-adjust the balance. While on its technical side it is a supreme joy to youth, the results obtained through the marvellous invention are the happiness of those who have passed life's meridian.

When I listen to talks to the children, I need not to pray, "Make me a child again just for to-night," as the spirit of youth at once takes possession of me. I shall confidently expect to find a present under the sofa when my next birthday comes round!

When I muse on the achievements of wireless, any critical faculties I may possess are mute.

Yours, etc.,

Ventnor, I.O.W. (Rev.) W. MELVILLE HARRIS.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

"Shanty" or "Chanty"?

DEAR SIR,—With reference to Mr. T. H. Thompson's letter in *The Radio Times*, I should like to point out that the word "shanties" has nothing whatever to do with "chant," being derived from quite a different source—namely, the word "shanty," as the Negro huts on the Southern plantations of America were called.

The first sailing ships that were ever built with speed instead of carrying capacity as the chief desideratum, were the Baltimore clippers, and aboard them were found a large percentage of Negroes, and it was from them that the first shanties originated.

As time went on, and such firms as Hall, of Aberdeen, Green, of Blackwall, Pile, of Sunderland, Scott and Stenle, of Greenock, and many others began to build ships that soon out-classed, in every way, the American clippers, new sea songs came into being, and the old Negro name of "shanty" was still retained.

With the advent of steam, these shanties gradually disappeared, and were it not for Sir Richard Terry, Captain Whall and others, who have collected and preserved them, they would have sunk into oblivion along with those famous sailing ships which have now, alas! departed from the seas, taking with them that high art called seamanship, the romance and charm of sea life.

Yours, etc.,

H. J. BERRY.

Ottery St. Mary. (late Mercantile Marine.)

A Word to the "Growlers."

DEAR SIR,—I have taken *The Radio Times* since the first publication, and have been most amused at the weekly growls from readers. I find that the majority are from people who live next door to a B.B.C. station, and have, in addition, theatres and cinemas all round. We here—and there are thousands in the same position all over the country—have nothing else but broadcasting. We are three miles from the nearest cinema, and an additional four by water from the nearest theatre, to which only once a week are we able to go to an evening performance with a three-mile walk after at midnight.

I wonder how many of the growlers would have been content to listen to London Station on a crystal at sixty miles' range? Yet, before Bournemouth opened, we had to do so, and were pleased at the change. I have now a four-valve set, and if one programme appeals more than another, I go for it, and I suggest that the growlers should do likewise.

One thing only I would like improved—that is, let the 10.0 p.m. time signal and second weather report be S.B. on time and always. We who live so far from reliable public clocks depend on this.

Yours, etc.,

Nettlestone, I. of W.

"VICTOR"

Is North Wales Neglected?

DEAR SIR,—North Wales is probably the most neglected district in these isles, from a wireless point of view. Our nearest stations are: Liverpool (relay), Swansea (relay), and Manchester. Three valves won't get us the former two, and barely give us Manchester at "junior loud speaker" strength. Cardiff is hopeless more often than not.

These stations at intervals send out Welsh items, but they are practically out of the reach of the district most capable of enjoying them. Owing to the need for multi-valve sets here, our hobby is an expensive one; so maybe the B.B.C. will humour us by giving us an occasional Welsh item from the High-Power Station? This is the only station worth our while to listen for.

Yours, etc.,

Portmadoc.

E. O. JONES.

Facing the Enemy.

A Wireless Village Comedy. By Jane Barrington.

WE move slowly in our village, preferring to see other people stumble over the first stones. That explains why we were still inordinately excited about the gramophone when news of the wireless madness first burst upon our ears. We scoffed!

"Just a craze," we said, "it can't last." And we threw ourselves anew, with almost frenzied enthusiasm, into our innocent orgies.

We bought new records and yet more records. We lived in a constant whirl of gramophone sounds, listening with ill-concealed envy to the latest trophies of our neighbours and making mental notes of inevitable additions to our own library.

No mention was made of the new invention—the wireless source, beneath which the rest of the country lay prostrate. And then the bomb fell in the most unexpected quarter. Miss Biecup, gentlest and most retiring of all our spinsters, went away for her summer holiday. Three days after her return, a carpenter, bearing on his cart a long, straight pole, was seen to stop outside her gate.

An hour later he was observed to be fixing up the pole at the end of the Biecup garden. When wires appeared, a shudder ran through the entire village.

Now, Miss Biecup, I should have stated, lived next door to the Hogbin family, but being possessed of greater wealth, her L-shaped garden enclosed their small back-yard.

To Mr. Hogbin, therefore, returning hot and weary from the daily Marathon to his seat of business, appeared the horrible apparition of wires crossing his cherished domain from the top of a tall pole standing at the far corner of Miss Biecup's garden. He stared again, but the wires were still there. Speechless with amazement and Evid with fury, he cast one withering glance at the Biecup mansion and then retreated into his own citadel.

But the day was not over yet for the Hogbins or Miss Biecup. Late that evening there came a ring at my bell and Miss Biecup was shown in, pale and fearful, holding in her hand a letter.

"You mustn't be cross," she faltered, "but I had to come and see someone. Mr. Hogbin has written me this, and I'm sure I don't know what to do."

I made her sit down with her absurd feet propped up on a hammock to support her trembling legs while I read the document she handed me.

"Madam (it ran).—I am amazed to see that you have put up an aerial in your garden. You can, of course, please yourself about this disgraceful invention which is solely responsible for the bad weather we are having, but you cannot make use of my garden for it. Your wires cross my garden and thereby restrict the free air to which my children are entitled. I don't like it and I'm not going to have it. You will please remove the offensive object at once, or I shall be compelled to take other steps.—Yours faithfully, JOSHUA HOGBIN."

"What steps does he mean?" whispered Miss Biecup, her little face quite grey with fright.

"I don't expect he means anything," I answered reassuringly; "but you could put the pole somewhere else, couldn't you?"

"No, I can't," she said. "You see, it has to be a certain distance away from the house, and there's no other place. Oh, dear, what am I to do?"

But the matter did not end there. The next day found Miss Biecup, still fearful, but resolute. She would go to see her brother. She went and came back strengthened. Apparently, she had persuaded him to take the matter into his own hands, for one half of the famous Hogbin-Biecup correspondence was obviously dictated by him.

The controversy spread. Apart from the keen partisan interest, there was the fascinating legal question of Mr. Hogbin's right over the air above his garden. Had he bought the sky as well as the soil? Could he claim damages for trespass? Was Miss Biecup going to sue him for interference with her rights?

In the meantime, the gramophone enthusiasm seemed to wane. People were seen to look furtively at the daily B.B.C. programmes, and even to ask roundabout questions regarding crystals and other mysteries. Was the wind changing? We began to wonder.

And then suddenly one evening Miss Biecup was seen to enter the enemy territory. She remained behind the lines for twenty-seven minutes—(we know the exact time from Mr. Wicks, who lives opposite).

Then she emerged in the company of Mr. Hogbin, who escorted her to her gate with every sign of deference and gallant good humour.

The next morning a second aerial was seen to be attached to Miss Biecup's pole.

And now some of us have heard Brussels and are hoping to catch South Africa.

Shakespeare and Daventry.

THIS is not the first time that Daventry—or Dane-tree—has appeared in the annals of history. Its previous appearances have been in connection with events of a warlike nature. By some it is claimed that its very name—Dane-tree—goes back to the times of the Danes—that their forces encamped on Borough Hill—that earthworks were thrown up to defend the hill, and legend has it that a lone tree on Borough Hill was planted by the Danish Forces to mark the site of the tumuli of their dead. This tree and the tumuli and earthworks form part of the site acquired by the B.B.C. for the new High-Power Station.

Not is this the only claim Daventry has on the historian. There is antiquity about its charter; the original seal of the Borough is dated 1393.

References to the Borough are made by Shakespeare. In *Henry IV.*, Act IV., Scene 2, we find reference to:—

"the red-headed Inn-keeper of Daintry."

Further, in *Henry VI.*, Part III., Act V., Scene 1, there are these words:—

"Where is the post that came from Muntagu
By this at Daintry with a puissant troop?"

It is interesting to note the spelling used by Shakespeare. That on the seal of the Borough is Danetre—the full inscription being *Sigillum Comune Burghi de Danetre N. 8. 1265.*

The local antiquarian (Mr. William Edgar) in his book, "*Borough Hill and its History*," claims that Borough Hill Camp probably is the third largest of the species of Fortress on Hill tops with artificial defences following the natural line of the hill.

In more recent times, Borough Hill played its part in the Civil Wars. Charles I. after his success at Leicester, led his army to Daventry where he stayed six days and engaged in the chase, and the flashing touches to the King's overthrow were made at Naseby, nearby, on June 14th, 1641.

P.F.A.

PROGRAMMES FOR SUNDAY

(Aug. 2nd.)

The reproduction of these Copyright Programmes is strictly reserved.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Davenport) Programme will be found on the facing page.

2LO LONDON. 353 M.

Organ Recital.
Relayed from
The Bishopsgate Institute
S.B. to other Stations.
REGINALD GOSS CUSTARD (Solo Organist).
SYBIL MADEN (Contralto).
OLYN EASTMAN (Bass).
JOHN SNOWDEN (Solo Violoncello).
THE LONDON SINGERS' SEXTET.

Part 1.—Organ Music.

THE ORGAN.
Concert Rondo in B Flat *Hollins*
"Summer Song" *Mason*
SYBIL MADEN.
"La Nal" *Nancy Levene*
"O That It Were So" *Frank Bridge*
"Forgetfulness" *Kenneth Alcock*
JOHN SNOWDEN.
Sonata in D Minor
A. Capriccio, arr. Joseph Sullivan

THE SEXTET.
"Sing No More, Ladies" *E. J. S. Stevens*
"Phoebe" (Elizabethan Pastoral) *C. F. Stanford*
"Love Is Meant to Make Us Glad" ("Merrie England") *Edward German*
OLYN EASTMAN.
"Fill a Glass With Golden Wine" *Roger Quilter*
"The Roadside Fire" *Vaughan Williams*
THE ORGAN.
"Madrigal" *Lewins*
"Scherzo" from 1st Sonata *Guthrie*
Part II.

Organ Transcriptions of Wagner.
4.30 (approx.). **THE ORGAN.**
Overture, "The Mastersingers" *Wagner*
4.35. SYBIL MADEN.
"By the Waters of Babylon" *Deems*
"The Virgin's Slumber Song" *Max Byrd*
"Sabbath Morning at Sea" *Elgar*
JOHN SNOWDEN.
"Lullaby" *William F. Harrison*
"Alla Bourée" *Thomas S. Dunhill*
THE SEXTET.
"I Got a Role" *Negro Spirituals*
"Sinner, Plead Doan" *arr. H. T. Burleigh and N. Clifford Page*
"Let Dis Haven" *Chapin*
"Swing Low, Sweet Chariot" *Chapin*
GLYN EASTMAN.
"On Wings of Song" *Mendelssohn*
"The Lay of the Imprisoned Huntsman" *Schubert*

THE ORGAN.
"Dreams" *Wagner*
"The Ride of the Valkyries" *Wagner*
5.30-5.45.—The Rev. R. J. HUNT: "The Indians of the South American Chascho." S.B. to all Stations.

8.30.—Hymn, "Lead Us, Heavenly Father" (A. and M., No. 281).
Bible Reading.
Anthem, "O Ye That Love the Lord" *Coleridge-Taylor*
Address: The Rev. H. R. L. SHEPPARD.
Hymn, "Son of My Soul, Thou Saviour Dear" (A. and M., No. 24).

SPENCER THOMAS (Tenor).
The "2LO" MILITARY BAND.
Conducted by
DAN GODFREY, Junr.
THE BAND.

Overture, "Tannhäuser" *Wagner*
"Invitation to the Waltz" *Richard Wagner*
SPENCER THOMAS.
"Cradle Song" *William Byrd—1530*
"When Lo, by Break of Morning" *Thomas Morley—1590*
"Wee! Wee! Hark!" *John Dowland—1600*
"Knitting Song" *Henry Purcell—1660*
THE BAND.
Suite, "Scenes Algébriques" *Saint-Saëns*
SPENCER THOMAS.
"The Joyous Dance" *Roger Quilter*
"From Far, from Eve and Morning" *Vaughan Williams*
"Loveless of Trees" *Guthrie*
"There" *U. H. B. Parry*

THE BAND.
Hungarian Rhapsody, No. 2 *Liszt*
10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations. Local News.

10.15. **THE BAND.**
"Cradle Song" *Byrd*
"Angelus" ("Scenes Pittoresques") *Mosart*
THE WIRELESS CHORUS.
None Dimittis (in B Flat) *Stanford*
10.30.—Close down.

SIT BIRMINGHAM. 479 M.

3.10-3.30. **THE STATION ORCHESTRA:**
Conducted by FRANK CANTELL.
MAY MARTIN (Contralto).
ALICE COUCHMAN (Solo Pianoforte).
THE ORCHESTRA.
Overture, "Fidelio," Op. 117 *Beethoven*
Suite, "Four Characteristic Waltzes" *Coleridge-Taylor*
MAY MARTIN.
"The Silver Ring" *Chaminade*
"Red Roofs" *Brake*
"Tis Good to Be Alive" *Condell*
ALICE COUCHMAN.
"Rigaudon," Op. 204 *Raff*
Valse in D Flat, Op. 118 *Raff*
"Tambourin," Op. 204 *Raff*

THE ORCHESTRA.
Symphony No. 41 in G ("Jupiter") *Mozart*
MAY MARTIN.
"The Shepherd's Cradle Song" *Somerset*
"Sunset" *Grieg*
ALICE COUCHMAN.
Nocturne in G, Op. 37, No. 2 *Chopin*
Rhapsodie-Hongroise, No. 13 *Liszt*
THE ORCHESTRA.
Suite, "The Miracle" *Humperdinck*
"Marche Hongroise" *Berlioz*
5.30-5.45.—The Rev. R. J. HUNT. S.B. from London.

8.30. **Studio Service.**
Hymn, A. and M., No. 261.
Reading.
Anthem, "Rejoice in the Lord, O Ye Righteous" (Eberg).
Religious Address by the Rev. S. D. MORRIS (Diocesan Secretary).
Hymn, A. and M., No. 536.

9.0-10.30.—Programme S.B. from London.

6BM BOURNEMOUTH. 353 M.

3.30-5.45.—Programme S.B. from London.
8.30.—Choir of St. Andrew's, Malmebury Park.
Choirmaster, C. WILLIAMS.
Hymn 161 (A. and M.).
Bible Reading.

The Rev. E. H. HOLDEN, M.A., Religious Address.
Anthem, "Thou Wilt Keep Him in Perfect Peace" *Joc. Williams*
Hymn 172 (A. and M.).

LILY BRYAN (Contralto).
THE SANDFORD JULIAN QUINTET.
THE QUINTET.

9.0. Selection, "Faust" *Gounod*

9.30. LILY BRYAN.
"The Lament of Isis" *Bantock*
"An Old Sacred Lullaby" *arr. Liddle*
"Still as the Night" *E. Bohm*

9.30. THE QUINTET.
"Hearts and Flowers" *Tobias*
"Love in Arcady" *Wood*

9.40. LILY BRYAN.
"Beyond the Dawn" *Sanderson*
"Abide With Me" *Liddle*

9.45. THE QUINTET.
Suite from "The Merchant of Venice" *Rossini*

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15. THE QUINTET.
"Andante Religioso" *Thom*
10.30.—Close down.

5WA CARDIFF. 353 M.

3.30-5.45.—Programme S.B. from London.

6.30-8.0.—Religious Service, relayed from Windsor Place Presbyterian Church, Cardiff.

9.0-10.30.—Programme S.B. from London.

10.30.—"The Silent Fellowship."

10.55.—Close down.

2ZY MANCHESTER. 378 M.

3.30-5.30. **Orchestra—Songs—Sole.**

C. W. BIRTLES (Solo Cornet).
THE LANSLOWNE VOCAL QUARTET.
THE "2ZY" AUGMENTED ORCHESTRA:

Conductor, T. H. MORRISON.
THE ORCHESTRA.

Grand March, "The Silver Trumpets" *Viviani*
Ballad Suite, "Sylvia" *Debussy*
THE QUARTET.
"The Lane With the Delicate Air" *Arne*
"To Daffodils" *Quilter*
"In This Hour of Softened Splendour" *Pizzetti*

C. W. BIRTLES.
"Fantasia on Weber's Last Thought" *Fuchs*
"All Souls' Day" *Loren*

THE ORCHESTRA.
"Petite Suite de Concert" *Coleridge-Taylor*

"Largo" *Handel*
THE QUARTET.

"Marcheta" *F. L. Schertzinger*
"Sweet and Low" *Buraby*
"The Sea Hath its Pearl" *Pizzetti*

THE ORCHESTRA.
Air on G String *Rach*
"Shepherd's Hey" *Granger*

THE QUARTET.
"O Can Ye Sew Cushions?" *Bantock*
"Cast Thy Burdens" *Mendelssohn*
"Sleep, Gentle Lady" *B. R. Bishop*

C. W. BIRTLES.
Scene and Aria *Hasselmann*
"I Know of Two Bright Eyes" *Clouston*

THE ORCHESTRA.
"War March of the Israelites" *Costa*
"Index" ("Mure et Vita") *Gounod*

5.30-5.45.—Programme S.B. from London.

5.45-6.0.—Music for the Children.

Sunday's Programmes.

(Continued from the facing page.)

8.0.—**G. G. HONEY**: Talk to Young People.
 8.20.—Hymn, English Hymnal, No. 368.
 Principal **W. ROBINSON**, of Overdale College, Birmingham: Religious Address.
 Anthem, Bible Reading.
 Hymn, English Hymnal, No. 432.

8.45 (approx.). **Sonatas and Songs.**

ETHEL MIDGLEY (Pianoforte).
WALTER HATTON (Cello).
JAMES W. GLEDHILL (Tenor).

ETHEL MIDGLEY and
WALTER HATTON.
 Sonata in G Minor, Op. 19. *Rachmaninov*
JAMES W. GLEDHILL.

"The Star of Bethlehem" *Adams*
 "The Holy City" *Cowen*
 "The Better Land" *Cowen*

ETHEL MIDGLEY and
WALTER HATTON.
 Introduction and Polonaise Brillante in C
 Major, Op. 3. *Chopin*

JAMES W. GLEDHILL.
 "The Lord is My Light" *Allison*
 "The Psalm of Life" *Cowen*
 "Lead, Kindly Light" *Pugh Evans*

ETHEL MIDGLEY and
WALTER HATTON.
 Introduction and Polonaise in C Major,
 Op. 3. *Chopin*

10.0-10.30.—Programme S.B. from London.

5NO NEWCASTLE. 403 M.
 3.30-5.45.—Programme S.B. from London.

6.30-7.45.—Service relayed from Brunswick
 Chapel.

8.0-10.30.—Programme S.B. from London.

2ED ABERDEEN. 495 M.
 3.30-5.45.—Programme S.B. from London.

8.00. Studio Service.

St. George's-in-the-West Parish Church Choir
 Selected Hymns.

The Rev. Dr. **NEIL MELDRUM, B.D.**,
 St. George's-in-the-West Parish Church
 Religious Address.

THE CHOIR.
 Selected Hymns.

9.0-10.30.—Programme S.B. from London.

5SC GLASGOW. 422 M.
 S.B. to Dundee.

A BROADCAST WELCOME
 to 1500 Members of
THE CALEDONIAN CLUBS OF
AMERICA.

Who are due to arrive at the Tail of the
 Bank, Greenock, on Sunday, August 2nd,
 at 5.30 p.m. approx.

THE PARKHEAD FORGE SILVER
PRIZE BAND.
 (Glasgow Champions 1925.)

Conductor: **ROBERT RIMMER**.
 Pipe-Major **GAVIN ROBERTSON**.
THE BAND.

3.30. Operatic Selection, "Les Huguenots" *Meyerbeer*

Fantasia, "Rob Roy" *Round*

4.0. Pipe-Major **GAVIN ROBERTSON**.
 Marches: "The Road to the Isles,"
 "Highland Laddie,"
 "O Rowan Tree,"
 "My Home,"
 "Over the Sea to Skye,"
 "Blue Bonnets O'er the Border,"
 "Brave of Rannoch."

4.17. **THE BAND.**
 March, "Auld Scotch Songs" *A. Culbert*
 Cornet Solo, Selected (Scotts.).
 Operatic Selection, "William Tell" *Roarini*
 Euphonium Solo, Selected (Scotts.).
 Fantasia, "Song of Taneshill" *Hume*

5.10.—March, "Murag's Fareg Glen" *Chilver*
 National Selection, "Sons of Britannia" *Rimmer*

5.33-5.45.—Programme S.B. from London.

6.30-7.45.—Religious Service relayed from St.
 Enoch United Free Church.

9.0-10.30.—Programme S.B. from London.

HIGH-POWER PROGRAMME.

The letters "S.B." printed in Italics in these programmes
 signify a simultaneous broadcast from the station men-
 tioned.

DAVENTRY.**5XX 1,600 M.****SUNDAY, August 2nd.**

10.30 a.m.—**WEATHER FORECAST.**
 2.30-5.45.—Programme S.B. from London.
 8.30. Religious Service
 and Address by
 The Rev. H. R. L. SHEPPARD.
 S.B. from London.

9.0-10.30.—Programme S.B. from London.

MONDAY, August 3rd.

10.30 a.m.—**WEATHER FORECAST.**
 9.0-12.0.—Programme S.B. from London.

TUESDAY, August 4th.

10.30 a.m.—**WEATHER FORECAST.**
 9.0-9.0.—Programme S.B. from London.

Wireless Favourites.

DOROTHY BENNETT (Soprano).
MARY FOSTER (Contralto).
WALTER GLYNNE (Tenor).
ROBERT RADFORD (Bass).
BEATRICE HARRISON.
 (Solo Violoncello).
A. E. NICKOLDS (Entertainers).
ALBERT H. HOWE
THE J. H. SQUIRE CELESTE OCTET.
 Solo Violin, **MAYER GORDON**.
 At the Piano, **FRANK READE**.
 Directed by **J. H. SQUIRE**.
THE OCTET.

9.0. "A Song of Sleep" *Somerest*
 "Absent" *Metcalf*

MARY FOSTER.
 "Prelude" *From "A" London*
 "Love, I Have Won You" *Cycle of Life "Rouald*
BEATRICE HARRISON.

Sonata *Pastori-Salmon*
WALTER GLYNNE.
 "I Hear a Thrush at Eve" *Cadman*
 "Ninetta" *Brewer*

8.30. **DOROTHY BENNETT**.
 "One Morning Very Early" *Sanderson*
 "The Lass With the Delicate Air" *Arne, arr. A. L.*

ROBERT RADFORD.
 "Desperado's Banquet" ("The Floating
 Island") *H. Laver, 1836*
 "When the King Went Forth to War" *Schumann*

"The Two Grenadiers" *Schumann*
THE OCTET.

"Narcissus" *Necia*
 "A Nigger Dance" *Ascher*

N.55.

A. E. NICKOLDS
 and **ALBERT H. HOWE**
 in Vocal, Instrumental, and Harmonic
 Harmony.
THE OCTET.

Nocturne *Oping*
 "March of the Dwarf" *Mary Foster*

"Sorrow and Spring" *Graham Peal*
 "Melicade in the Wood" *Alma Gertz*
BEATRICE HARRISON.

"Après-midi" *Fauré*
 "Summer Song" *Rossini-Kernell*
 Gavotte *Peggy*

9.30. **WALTER GLYNNE**.
 "Daffodil Gold" *Robertson Hodgson*
 "Just Because the Violets" *Kennedy Hume*
DOROTHY BENNETT.

"Cretan Cradle Song" *J. Backer Lund*
 "Do Not Go, My Love" *Richard Hagen*
 "Little Birdies" *Burns Pecco*
ROBERT RADFORD.

"Quand la Plume de l'Amour" (Drink-
 ing Song from "The Fair Maid of Perth")
 *Alma*

"The Vagabond" *Vaughan-Williams*
 "Molly Brannigan" *Steadford*
THE OCTET.

"Amourcuse" *Berg*
 "Rose Mousse" *Berg*

10.0-11.30.—Programme S.B. from London.

WEDNESDAY, August 5th.
 10.30 a.m.—**WEATHER FORECAST.**
 9.0-10.45.—Programme S.B. from London.

THURSDAY, August 6th.
 10.30 a.m.—**WEATHER FORECAST.**
 9.0-9.0.—Programme S.B. from London.

THE LONDON CHAMBER
ORCHESTRA.
 Conductor, **ANTHONY BERNARD**.

Vocalist, **MIRIAM LICETTE** (Soprano).
 9.0 (approx.). **THE ORCHESTRA.**

Siegfried Idyll *Wagner*
MIRIAM LICETTE (with Orchestra).
 "Take, O Take Those Lips Away" *Wagner*
 "It Was a Lover and His Lass" *Quilter*
THE ORCHESTRA.

"Les Petites Nanas" *Mozart*

9.40-11.30.—Programme S.B. from London.

FRIDAY, August 7th.
 10.30 a.m.—**WEATHER FORECAST.**
 9.0-10.45.—Programme S.B. from London.

SATURDAY, August 8th.
 10.30 a.m.—**WEATHER FORECAST.**
 9.0-10.0.—Programme S.B. from Glasgow.
 10.0-12.0.—Programme S.B. from London.

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PROGRAMMES FOR MONDAY (Aug. 3rd.)

The letters "S.B." printed in Italics in these programmes signify a Significant Broadcast from the station mentioned.

The High-Power (Davenry) Programme will be found on page 241.

2LO LONDON. 365 M.

- 4.0.—Programme of Music by the Band of the Royal Horse Guards, relayed from the Lake Bandstand, Wembley.
 5.0.—An Hour's Dance Music.
 6.0.—CHILDREN'S CORNER The Scotia Folk-Song Quartet, "A Bank Holiday Adventure."
 6.30.—Children's Letters.
 6.40.—Talk by the Radio Society of Great Britain. S.B. to all Stations.
 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
 Topical Talk. S.B. to all Stations.
 7.25.—Musical Interlude. S.B. to all Stations except Belfast.
 7.40.—Capt. J. F. J. FITZPATRICK, "Queer Cricket." S.B. to other Stations.

Bank Holiday Moments.

- FREDERIC COLLIER (Baritone).
 THE WIRELESS ORCHESTRA.
 THE ORCHESTRA.
 March, "Carnival"..... Talbot
 Three Light Pieces..... Percy Fletcher
 FREDERIC COLLIER.
 "The Company Sergeant-Major".....

Scanderson
 "Close Props"..... Walseley Charles
 "IN THE TRAM"
 Mabel Constanturos.

A Comedy Dialogue of Low Life.
 Cas?

The Man from Bradford
 His Wife (a mournful woman)
 ESME HUBBARD
 The Mother

MABEL CONSTANDUROS
 The Man with Adenoids
 TARYA PENNA
 A Sympathetic Lady..... NELL CARTER
 FREDERIC COLLIER.

"The Jolly Tinker"..... Newton
 "The Fishermen of England"..... Phillips
 THE ORCHESTRA.
 "Cockney Suite"..... Kettleby

8.0. An Hour
 relayed from the
 WELLINGTON PIER,
 GREAT YARMOUTH.

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations. Local News.

10.15.—THE SAVOY ORPHEANS, THE SAVOY HAVANA BAND, and THE SELMA BAND, relayed from the Savoy Hotel, London. S.B. to all Stations.
 12.0.—Close down.

5IT BIRMINGHAM. 479 M.

6.40-8.0.—Programme S.B. from London.
 8.0. Songs and Duets.

THELMA PETERSEN (Mezzo-Soprano).
 MARJORIE BOOTH
 DENNIS NOBLE } Duets.

MARJORIE BOOTH and
 DENNIS NOBLE.

"King"..... ("The Gipsy")
 "Clang-a-ring-a-ree"..... Sidney Jones
 "Trot Here and There" ("Véronique")
 Messenger

TRELMIA PETERSEN,
 "Summer Night"..... Goring Thomas
 "Our Lady's Bedstew" } Stewart Baxter
 "In August".....

MARJORIE BOOTH and
 DENNIS NOBLE.

"Old World Garden"..... Evelyn Crampton
 "Old Sunday".....
 "A Short Cut"..... Trotters
 THELMA PETERSEN
 "Three Shelley Songs"..... Marie Horne
 "When the Lamp is Shattered" : "Madonna, Wherefore?" : "To Jane, With a Guitar."
 "Aftermath".....
 "Cloud Beats" (First Performance) } Dennis
 "Good Morning"..... Claver
 "Deep in Some Woodland Glade" }

(Accompanied by the Composer.)
 9.0. An Hour of
 Dance Music.

THE DECAMERON DANCE
 ORCHESTRA.

Director, DAN CARROLL.
 Relayed from
 The Palais de Danse.

10.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Local News.

10.15. Humour and Harmony.
 A. E. NICKOLDS and ALBERT H. HOWE
 in original
 Vocal, Instrumental, and Humorous
 Harmony

10.45.—THE SAVOY BANDS. S.B. from
 London.
 12.0.—Close down.

6BM BOURNEMOUTH. 386 M.

2.45.—Talk on "Egypt" by Mrs. Richard
 Berry. Orchestra relayed from the
 Electric Theatre: Musical Director,
 D. C. Ronald.

5.0.—Musical Interlude.
 5.15.—CHILDREN'S CORNER: Stories and
 Music by Auntie Ethel. "Stamp Talk,"
 by Uncle Neville.

5.45-6.0.—Children's Letters.
 6.30.—Bulletin of the Radio Society of
 Bournemouth and Districts.

6.40.—Radio Society Talk. S.B. from London.
 7.0.—WEATHER FORECAST and NEWS.
 S.B. from London.

Topical Talk. S.B. from London.
 7.25.—Musical Interlude. S.B. from London.
 7.40.—Capt. J. F. J. FITZPATRICK. S.B.
 from London.

8.0-8.15.—Interval.

Winter Gardens Night.

THE MUNICIPAL ORCHESTRA:
 Conductor—Sir DAN GODFREY.
 ENID CRUKSHANK (Contralto).
 THE KEARTONS (Duetists).

8.15. THE ORCHESTRA.
 March, "Land of Hope and Glory"..... Elgar
 Overture, "Zampa"..... Harold
 Valse, "Jolly Comrades"..... Vallstedt
 ENID CRUKSHANK.

"A Summer Night"..... Goring Thomas
 THE ORCHESTRA.
 Selection, "The Street Singer".....

Fraser-Simson
 THE KEARTONS,
 in Duets.
 Interval.

THE ORCHESTRA.
 "Capriccio Espagnol"..... Rimsky-Korsakov
 "Carlebad Doll's Dance"..... Pieter
 ENID CRUKSHANK.

"Recompense"..... Sunderson
 THE ORCHESTRA.
 Fantaisie, "The Voice of the Bells".....

Thurbon
 Selection, "Rose Marie"..... Friml
 10.0.—WEATHER FORECAST and NEWS.
 S.B. from London.

Local News.
 10.15.—THE SAVOY BANDS. S.B. from
 London.

12.0.—Close down.

5WA CARDIFF. 353 M.

11.30-12.30.—Band of H.M. Royal Marines,
 relayed from the Institution Gardens,
 Bath.

2.0-3.30.—Competitions relayed from the
 WELSH NATIONAL Eisteddfod.
 Pwllheli. Competition for Girl Guides'
 Choirs. An address by the President
 of the Afternoon Meeting, Sir R. J.
 THOMAS, Penillion Singing with the
 Harp.

3.45-4.30.—Brass Band Competition.

5.0.—5WA'S "FIVE O'CLOCKS."

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box."

6.15-6.30.—"Teens' Corner: "Photography—
 With Lens and Light," by Mr. T. J.
 Lewis.

6.40.—Radio Society Talk. S.B. from London.

7.0.—WEATHER FORECAST and NEWS.
 S.B. from London.

Topical Talk. S.B. from London.
 7.25.—Musical Interlude. S.B. from London.

7.40.—Capt. J. F. J. FITZPATRICK. S.B.
 from London.

8.0. The First Concert
 relayed from the
 Welsh National Eisteddfod,
 Pwllheli.

Cantorian (Artists):
 ELSIE SCUDARY (Soprano).
 LEILA MEGANE (Contralto).

TUDOR DAVIES (Tenor).
 MOSTYN THOMAS (Baritone).
 Telynors (Harpists):

TELYNORES GWYNGYLL.
 TELYNORES MALDWIN.
 TELYNORES LLEWENNI.

Cantor Penillion (Penillion, Singer):
 J. E. JONES.
 COR YR EISTEDDFOD
 (THE EISTEDDFOD CHOIR).

Arweinydd (Conductor):
 TOM POWELL (Pencerdd Drysor).
 Cyfeiliwr (Accompanist):
 WYNNIE JONES.

ELLA DAVIES.
 C. H. CLEMENTS.
 D. J. EVANS.

9.20. WALTER GLYNNE (Tenor).
 THE STATION ORCHESTRA.
 THE ORCHESTRA.

Suite, "Le Roi s'Amuse"..... Philles
 WALTER GLYNNE.

"Golden Slumbers Kiss Your Eyes"
 Cedric Sharpe
 "To Mary"..... Maud Valerie White
 THE ORCHESTRA.

"A Summer Morn"..... Haines
 Serenata, "Love in Illness"..... Mabel
 March, "Wooden Soldiers"..... Llewellyn

10.0.—WEATHER FORECAST and NEWS.
 S.B. from London.
 Local News.

10.15. PHILIP MIDDLEMISS
 and WINIFRED WYNTON.
 "Snatches of Conversation."

10.25. THE ORCHESTRA.
 Selection, "Faust," No. 1..... Gounod-Turner
 WALTER GLYNNE.

10.40. "Passing By"..... Parrell
 "I Hear a Thrush at Eve"..... Cadman
 "Just Because the Violets"..... Russell

10.50. PHILIP MIDDLEMISS
 and WINIFRED WYNTON.
 More "Snatches of Conversation."

11.0.—THE SAVOY BANDS. S.B. from
 London.

12.0.—Close down.

2ZY MANCHESTER. 378 M.

3.0.—Cissie Woodward (Solo Pianoforte).

3.15.—Foden's Motor Works Band, relayed from
 the Municipal Gardens, Southport.

4.0.—Cissie Woodward.

(Aug. 3rd.)

9.0-12.0—Programme S.B. from London

K.40. THEODORE KOZIER (Kido Vinson)
'Don't Tell' Tarkenton, Alexander

The Rowan Tree
Scotland Sea

John C. J. F. J. FITZPATRICK, S.B.
London

THE CHILDREN'S CORNER.

NEWS FROM THE
AUNTS AND UNCLES.

Should Girls Play Cricket?

THE debate by members of the Liverpool Radio Circle on the question whether girls should play cricket, which was held in the 'Teens Corner' the other day aroused considerable interest and brought in a large number of votes. There was a majority of fifteen in favour of girls playing cricket.

Uncle Toby was not permitted to speak, as his sympathy with the opposition was too well known, but he was delighted at being allowed to deliver his epigram that "Girls will cease to play cricket when they put their hair up once more."

A New Competition.

The Children's competitions at Glasgow have always been popular, but the other day the tables were turned, and a niece arranged a competition for the Uncles and Aunts, and has offered a prize of £100 to the winner.

The lucky winner is to be the Uncle or Auntie who collects the largest sum of money in a fixed period for the fund for installing wireless sets in children's hospitals.

This, of course, is to be done by enticing new members for the "Radio Circle." Needless to say, with such a splendid object in view, the competitors are very enthusiastic about winning that tea-cloth.

A Jolly Picnic.

The "2ZY" Radio Circle Picnic will be held on Tuesday, August 13th, in the grounds of Springwood Hall, Compstall, near Romley, kindly lent by Mr. and Mrs. W. Norquoy. Tickets for children from seven to sixteen years are 6d. each; for those over sixteen and under eighteen, 1s. each. The number has had to be limited to three hundred.

There will be all kinds of races, tennis, cricket, clock golf, and lots of other amusements. Children will meet at London Road Station, Manchester, at 12.45 p.m. prompt, and will arrive back at the same station at 8.0 p.m. Don't be late, as trains don't wait for late comers!

Back From the Army

The Hail Kuddies will be pleased to know that Uncle Reggie, bronzed and lean, has returned from his soldiering in Wales. Uncle Reggie rigged up a wireless set for the soldiers but we doubt if he was able to listen to the Hail Children's Corner. He is full of Welsh mountain stories, and everybody is on tip-toe in anticipation of Billy's renewed wanderings.

For Lovers of Poetry.

Great interest has been aroused in Auntie Jean's Verse Speaking Choir as a result of their broadcast recently from Dundee. Many more members of the "2DE" Happy Radio Circle are to rally round when the recitals are resumed for the winter in the beginning of September.

Adventures in Fairy Land.

Mrs. Jones, the charlady of Birmingham, has been lately experiencing some extraordinary adventures in Fairy Land, having accidentally found her way through the Invisible Door (always open in the studio).

At first she did not believe in fairies, so Godmother turned her into a Princess, but although looking exactly like a Fairy Book Princess, she was still only Mrs. Jones, and when she was married off by the Troll of the Underworld, she began to find that adventures were not always like a Saturday afternoon charade.

Chats On Scottish History.

It has long been a standing complaint among Scottish parents that the history of Scotland has been neglected in schools and other institutions, more attention being paid to the history of England and even Europe.

There is a great deal of interesting material in Scottish history with a large admixture of adventure and romance, and it has now been arranged to broadcast a short chat for fifteen minutes once a week during the Children's

Corner on the history of Scotland, beginning from the days of Queen Margaret.

This is being conducted in a popular manner by Auntie Molly of the Edinburgh Station.

"Curling The Sixpence."

At last, I didn't invent it, it just came (writes Uncle Felix, of Cardiff). It is a simple affair, a de luxe outfit costs only 7d., whilst a cheap set can be made of two buttons.

Perhaps you would like to know something of the origin of the Great Craze. It was in this way. One day, when I was meditating at my table on some tremendous problem—something, I think, to do with the purchase of a car with four-wheel brakes for the price of a free-wheel bicycle—I absent-mindedly took a penny from my pocket, and with it came out a sixpence. The problem was still unsolved. And whilst turning it over again in my mind, my hands began to reflect the same process by turning the penny—the sixpence having been replaced for safety.

The penny began to spin on the table. Unconsciously perhaps, I repeated the movement again and again, each time making the pen in keeping with my thoughts—spin more furiously. Once it flung itself, still spinning, across the table, to disappear round a rosebowl and return miraculously on the other side of it finishing with a graceful etude. The Great Game was born!

My skill increased, and scoring such a huge target as a bowl, I produced my sixpence. This time the task was not so easy. I found that I could spin round the sixpence seven times in a round of a dozen shots at a range of one foot. But I was not satisfied. Nor will you be, if ever you make a start. You will try to improve your form. You will challenge your friends. You will find that you play best on your home ground, especially if you happen to know which way the table slopes. You can even extend the game by letting all competitors shoot together and obstruct each other's pennies. Anyway, it is a game that is well worth playing.

MAGIC!

By CLARENCE WINCHESTER



Cat's Whisker tickled Mr. Crystal

A VERY funny thing happened the other night when most little boys and girls were safely tucked up in bed. The London Station was closed, as were all the others, and all the Aunties and Uncles had gone home

after their day's work.

In most homes, everything was still and quiet, but in one home (perhaps it was yours, or it may have been mine) there were jolly goings-on although no grown-up nor any little boy or girl knew anything of what was happening at the time. It was only next morning that I was told anything about it; but even I mustn't tell who of the party gave the secret away.

You see, the Wireless Set got very tired of being turned on and off like a water-tap and it was very glad when the programmes came to an end. Mr. Crystal was the first to make a move.

"I don't like being tickled so much by that wretched Cat's Whisker," said he, "so I'm off out for the night." And, as if by magic, he sprouted little arms and legs and unfurled himself from the Net.

"Don't be rude!" cried young Cat's Whisker. "You know I've got to do my job! If I didn't tickle you, how would Johnnie Smith, of Tooting Lane, know that there was a birthday present under his pillow?"

"Oh, all right," replied Mr. Crystal, "don't be catty! You'd better come out for the night, too. And let's ask the brothers Head Phones you know, those fellows with the big ears."

At this, the Head Phones awakened. Said one: "Well come. We're both tired of sitting on people's heads and having music pumped through us. But what about Mrs. Loudspeaker and the three Valves of the other Set? They'd better join us, hadn't they?"

"Oh, yes, we'll join you," said the Valves. "We'll light ourselves up so that you can all see where you're going."

And as for me," bellowed Mrs. Loudspeaker, "I'll keep you all in order."

So the Valves lighted themselves up, and there was a pleasant glow in the room, which may have been yours, or may have been mine. It must have been very funny to see the happy family of the Wireless Set far once enjoying their freedom.

"Why can't you meow like a cat?" asked Mr. Crystal of Cat's Whisker. "I'm sure we'd like to hear you sing."

"The only people here who are allowed to

sing," put in Mrs. Loudspeaker, "are myself and the brothers Head Phones—and I can sing the loudest!"

The three of them began to sing "Three Blind Mice," while Cat's Whisker tickled Mr. Crystal so much that he fell off the table and nearly rolled down a crack in the polished floor. He grew very angry indeed.

Just then, a knock came at the door, and he heard, "There's no answer!"

"Oh, isn't there?" sneered Mr. Crystal. Just listen to Mrs. Loudspeaker! She's making a lot of noise."

"Well," spoke up the three Valves, "we'll give her less light. She can't do so well when we're null."

True to their word, the Valves lowered their lights, and Mrs. Loudspeaker was forced to sing more quietly.

"That's a nasty trick," she said. "Never mind, we're a happy party, now that the Grown-ups are not playing with us. Let's dance, and I'll sing a waltz."

Mr. Crystal, having climbed on to the table again, actually took Cat's Whisker for his partner. Unfortunately, they quarrelled again—and fell into the flower-bowl!

But the dancing went on right through the night, and they didn't give up until they heard someone moving upstairs. Then they scuttled back to their right places, and once again the room was still and quiet. Five minutes later, a clock chimed seven, and a human voice said something about it's being time to get up!

As I said, that may have been in your house—or it may have been in mine. Who knows?

PROGRAMMES FOR TUESDAY (Aug. 4th.)

The letters "S.B." printed in italics in these programmes signify a **Special Broadcast** from a **Station**.

The High-Power (Daventry) Programme will be found on page 241.

2LO LONDON. 365 M.

10-2.0. Tune Signal from Greenwich. Lunch-time Music at the H. born Restaurant.

4.0-5.0. Famous Figures in Fiction. Becky Sharp, by Ella Mar Mahon. Organ and Orchestral Music, relayed from the Shop hard's Bush Pavilion.

6.0.—CHILDREN'S CORNER: Songs by children and adults. Let's Play and (Again) Stories, by Frank Worthington. In the Gnome of a Haggard by K. W. Lewis.

6.30. Children's Letters.

6.40. Musical Interlude.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 151. NEWS BULLETIN S.B. to all Stations.

JOHN STRACHEY. Literary Criticism. S.B. to all Stations.

7.25. Musical Interlude. S.B. to all Stations.

7.40. Mr. E. LE BRETON MARTIN. The Perils of Down and Up of the West Horse. S.B. to other Stations.

8.0.—ALL STATIONS PROGRAMME (See particulars, see centre column.)

10.0. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 151. NEWS BULLETIN S.B. to all Stations.

10.10. Tune New.

10.15. THE SAVOY ORPHEANS.

THE SAVOY HAVANA BAND.

Relayed from the

Sav. Hotel, London.

S.B. to other Stations.

11.30. Close down.

BIRMINGHAM. 479 M.

10. The Lozells Picture House Orchestra. Philip Middleton and Winifred Winton. In the park in "Sketches of Conversation": (1) "At the Show," (2) "A Wembley Yarn."

11. Afternoon Talk. Catherine Constable. "Ships That Pass." Frances Joseph. M. Soprano.

5.1. CHILDREN'S CORNER.

6.1. Children's Letters.

7.0-11.30. Programme S.B. from London.

6BM BOURNEMOUTH. 386 M.

11.30-12.0. Orchestra, relayed from the Dun gallow Café, Southampton. Musical Director, Arthur Pickett.

2.45. Afternoon Talk: London Papers, Anne Farach Watson.

Band of the 8th Battalion the Gloucestershire Regiment. By kind permission of Lieut. Col. E. W. Lennard and Officers. Musicmaster: Mr. E. A. Grindrod. Musical Director, Arthur Pickett.

5.15. CHILDREN'S CORNER.

6.4. Children's Letters.

6.30. Musical Interlude.

7.0-11.30.—Programme S.B. from London.

5WA CARDIFF. 353 M.

11.30-12.30.—The Band of H.M. Royal Marines, relayed from the Institution Gardens, B. 1.

2.30. Competitions and an Address by the President of the Afternoon Meeting. The Rt. Hon. STANLEY BALDWIN Prime Minister. The Ceremony of the Crowning of the Bard, relayed from the WELSH NATIONAL Eisteddfod, Pwllheli.

ALL STATIONS PROGRAMME

(except "5XX").

Relayed from London.

8.0-10.0.

THE WIRELESS SYMPHONY

UNIVERSITY.

Conducted by

Sir HAMILTON HARTY.

Suite in B Minor for Flute and Strings.

Symphony in G, No. 4. Dvorak.

8.40 (approx.) "From My Window" By Philemon.

"Royal Hunt and Storm in the Forest" Ronda from "Serenade" (The Halfner) Mozart.

Prelude, "Kbovanchina" Moussorgsky.

"Flight of the Bumble Bee" Rimsky-Korsakov.

"The Musical Box" Liszt.

Hungarian Rhapsody, No. 1 in F. Liszt.

5.30. CHILDREN'S CORNER.

6.5-8.15.—"The Letter Box."

7.0-11.30. Programme S.B. from London.

2ZY MANCHESTER. 378 M.

11.15-2.0.—Orchestral Music, relayed from the State Car.

4.0. The "2ZY" Quartet. William Davies (Baritone). Afternoon Talk.

5.15. Children's Letters.

6.30-8.15.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

JOHN STRACHEY. S.B. from London.

7.25. Musical Interlude. S.B. from London.

7.40. Mr. W. H. PARRY M.A., M.Com., B.Sc., "How Rocks Serve Mankind."

8.0-11.30. Programme S.B. from London.

5NO NEWCASTLE. 403 M.

11.30-12.30. Miss Humble (Soprano), Harold Wenig (Baritone).

4.0. Orchestra relayed from Tilley Restaurant.

EVENTS OF THE WEEK.

SUNDAY, August 2nd.

LONDON, 3.25. Organ Recital by Reginald Gore-Custard.

MANCHESTER, 3.35. Songs and Sonatas.

GLASGOW, 3.35.—Band Afternoon.

MONDAY, August 3rd.

LONDON, 8.0. Bank Holiday Programme.

CARDIFF, 8.0. The First Concert from the Welsh National Eisteddfod.

MANCHESTER, 8.0. "Echoes of 1914."

TUESDAY, August 4th.

"5XX," 8.0. Wireless Favourites.

ALL STATIONS (except "5XX"), 8.0.

Symphony Concert conducted by Sir HAMILTON HARTY.

WEDNESDAY, August 5th.

ALL STATIONS, 10.15.—DOROTHY DICKSON assisted by GEOFFREY GWYTHYR in some of their latest London Successes.

LONDON, 9.25. "The Impresario" (Mozart).

11.—Ten-tune Topics. Doris Lear (Cello).

5.30. CHILDREN'S CORNER.

6.10.—Musical Interlude.

6.40.—Mr. MAURICE SHARP. "History of the Page."

7.0-11.30.—Programme S.B. from London.

ABERDEEN. 495 M.

3.30. Light Entertainment. P. Wynne Chapman (Baritone), Charles Wreford (Baritone), The Wireless Orchestra. Fishing News Bulletin. Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER: The "2ZY" Radio Sports. (With Musical Interludes by the Wireless Quintet.)

6.30. Fishing News Bulletin.

6.55. THE WIRELESS ORCHESTRA.

Musician's Programme.

Dance And The Grand Opera Dance. Nocturne Op. 9.2. Crepuscule and Serenade (for Strings).

7.1.—WEATHER FORECAST and NEWS. S.B. from London.

JOHN STRACHEY. S.B. from London.

7.25.—Musical Interlude. S.B. from London.

7.40.—The Rev. JOHN AULAY STERIE, M.A., "With the Prince of Wales in America" (5).

8.0-11.30. Programme S.B. from London.

5.5C GLASGOW. 422 M.

4.0.—An Hour of Melody. Orchestral Music, relayed from the Central Station Hotel.

5.0.—May Gühne on "A Visit to New York."

5.15-6.0.—CHILDREN'S CORNER.

6.55.—Weather Forecast for Farmers.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

JOHN STRACHEY. S.B. from London.

7.25.—Local News.

7.30-7.55.—Musical Interlude.

8.0-10.10. Programme S.B. from London.

10.15.—DANCE MUSIC, relayed from Glen eagles Hotel. S.B. to Belfast and Dundee.

11.30.—Close down.

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PROGRAMMES FOR WEDNESDAY (Aug. 5th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 241.

2LO LONDON. 365 M.

4.0.—Time Signal from Greenwich. "My Part of the Country" by A. Bonnet-Land. The "ELO" Trio and Lillian Ottomann.

5.0.—Air House Dance Music.

6.0.—CHILDREN'S CORNER.

6.30.—Chorus & Letters.

6.40.—Musical Interlude.

7.—TIME SIGNAL FROM BIG BEN.

WEATHER FORECAST and 1ST NATIONAL NEWS BULLETIN S.B.

7.15.—Time Signal S.B. to all Stations.

7.2.—Musical Interlude. S.B. to other Stations.

7.35.—The Week's Work in the Garden, by the Royal Horticultural Society. S.B. to other Stations.

7.40.—Mr. WALTER WOOD. "Survivors in the Kipper's Lift." S.B. to other Stations.

7.45.—Fairy Music.

ISAAC L. JANKSON (Soprano).

CHARLES KELLY (Solo Piano).

THE WIRELESS ORCHESTRA.

8.0.—THE ORCHESTRA.

Overture. "The Lake of the Fairies." Hubert Parrell.

8.15.—The Fairy Queen.

8.30.—ISABEL JANKSON.

I Know a Bank. Madrigal Suite.

Fairy Song. Rutland Boughton.

CHARLES KELLY.

"The Dew Fairy." Frank Brudenell.

Dance of the Gnomes.

THE ORCHESTRA.

8.45.—"In Fairyland." Cowen.

ISABEL JANKSON.

Fairy Lullaby. R. Quilter.

You Don't Believe in Fairies?

Melville Hope.

CHARLES KELLY.

"Fairyland." Arthur Houghton.

Olo's Dance. Pick Mangin.

THE ORCHESTRA.

9.0.—"Wood Nymphs." Eric Coates.

Interlude. "Fairy Dreams." Arthur Wood.

THE THREE ACES.

9.15.—Music, Mirth, and Melody.

Afternoon. Harley.

Let's Lullaby. Weston and Lee.

The Song. Potter and Jukes.

Toddles and Rotty. Best.

Some Words. Potter.

Our Fiscal Budget. Potter and Jukes.

9.25.—"The Impresario."

Asperger by W. M. Lark.

English Translation by Kingsley Lark.

Mr. Higby, an Impresario.

KINGSLEY LARK.

Mr. Buff, the Cornelian.

STUART ROBERTSON.

Mr. Goldberg, a Banker.

FREDERICK LLOYD.

Madame Trebellin, a Prima Donna.

MAUDE NEILSON.

Mad. Silverbe, another Prima Donna.

GLADYS CRANSTON.

Period About.

9.30.—THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junior.

10.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

to all Stations. Local News.

10.15.—THE THREE ACES.

S.B. to all Stations.

DOROTHY DICKSON.

Assisted by

GEOFFREY GWYTHYR.

in some of their London successes.

10.45.—Close down.

5IT BIRMINGHAM. 479 M.

2.45.—The Station Piano-forte Quartet.

4.45.—E. Dorothea Buxton. General Interest Talk. Elsie Strill (Solo Violin).

5.15.—CHILDREN'S CORNER.

6.0-6.5.—4th Hour Letters.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Typical Talk. S.B. from London.

7.25.—Musical Interlude. S.B. from London.

7.3.—Royal Horticultural Society Talk. S.B. from London.

7.40.—Mr. WALTER WOOD S.B. from London.

THE STATION ORCHESTRA.

FLORENCE CLETON (Soprano).

8.0.—THE ORCHESTRA.

Selection. "The Gipsy."

FLORENCE CLETON.

The Letter Song.

8.15.—THE ORCHESTRA.

Selection. "Betty."

FLORENCE CLETON.

"Ode." ("A Country Girl")

Day by Day. ("My Lady Frayle")

THE ORCHESTRA.

Selection. "Oh, Oh, Dolphine."

THE ORCHESTRA.

Selection. "Oh, Oh, Dolphine."

THE ORCHESTRA.

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THE ORCHESTRA.

Selection. "Oh, Oh, Dolphine."

THE ORCHESTRA.

5WA CARDIFF. 353 M.

11.30-12.30. Band of H.M. Royal Marines relayed from the Institution Gardens, Cardiff.

1.45-4.30 (approx.) Competitions and an Address by the President of the A.C. on the Meeting. Sir ALFRED MOND relayed from the WELSH NATIONAL FISH FARM, Pwllheli.

5.0.—SWAN FLY. OLIVE MCKAY. The Station Orchestra.

5.30.—CHILDREN'S CORNER. The Station Orchestra.

6.0-6.15.—"The Letter Box."

6.15.—Mr. L. A. Knight. "Lieut. Major."

7.0.—W.A.I.R. FORECAST and NEWS.

S.B. from London.

7.15.—Musical Interlude. S.B. from London.

7.3.—The Third Concert, relayed from the

Welsh National Eisteddfod.

7.45.—The Third Concert, relayed from the

Welsh National Eisteddfod.

7.55.—The Third Concert, relayed from the

Welsh National Eisteddfod.

8.0.—The Third Concert, relayed from the

Welsh National Eisteddfod.

8.15.—The Third Concert, relayed from the

Welsh National Eisteddfod.

8.30.—The Third Concert, relayed from the

Welsh National Eisteddfod.

8.45.—The Third Concert, relayed from the

Welsh National Eisteddfod.

8.55.—The Third Concert, relayed from the

Welsh National Eisteddfod.

9.0.—The Third Concert, relayed from the

Welsh National Eisteddfod.

9.15.—The Third Concert, relayed from the

Welsh National Eisteddfod.

9.30.—The Third Concert, relayed from the

Welsh National Eisteddfod.

9.45.—The Third Concert, relayed from the

Welsh National Eisteddfod.

10.0.—The Third Concert, relayed from the

Welsh National Eisteddfod.

10.15.—The Third Concert, relayed from the

Welsh National Eisteddfod.

10.30.—The Third Concert, relayed from the

Welsh National Eisteddfod.

10.45.—The Third Concert, relayed from the

Welsh National Eisteddfod.

11.0.—The Third Concert, relayed from the

Welsh National Eisteddfod.

11.15.—The Third Concert, relayed from the

Welsh National Eisteddfod.

11.30.—The Third Concert, relayed from the

Welsh National Eisteddfod.

11.45.—The Third Concert, relayed from the

Welsh National Eisteddfod.

12.0.—The Third Concert, relayed from the

Welsh National Eisteddfod.

12.15.—The Third Concert, relayed from the

Welsh National Eisteddfod.

12.30.—The Third Concert, relayed from the

Welsh National Eisteddfod.

12.45.—The Third Concert, relayed from the

Welsh National Eisteddfod.

1.0.—The Third Concert, relayed from the

Welsh National Eisteddfod.

1.15.—The Third Concert, relayed from the

Welsh National Eisteddfod.

1.30.—The Third Concert, relayed from the

Welsh National Eisteddfod.

1.45.—The Third Concert, relayed from the

Welsh National Eisteddfod.

2.0.—The Third Concert, relayed from the

Welsh National Eisteddfod.

2.15.—The Third Concert, relayed from the

Welsh National Eisteddfod.

2.30.—The Third Concert, relayed from the

Welsh National Eisteddfod.

2.45.—The Third Concert, relayed from the

Welsh National Eisteddfod.

3.0.—The Third Concert, relayed from the

Welsh National Eisteddfod.

3.15.—The Third Concert, relayed from the

Welsh National Eisteddfod.

3.30.—The Third Concert, relayed from the

Welsh National Eisteddfod.

3.45.—The Third Concert, relayed from the

PROGRAMMES FOR WEDNESDAY (Aug. 5th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Idmerth (Llandudno) (Lwyd)
L. F. DAVIES
I. W. (Llandudno) EDWARD DAVIES
Mrs. W. (Llandudno) (Lwyd)
ELNIE JONES
Olwen, NELLIE JONES

9.30. TONI FARRELL (Speciality Pianist).
"Lazy Days" (Fox-trot) .. Toni Farrell
"Passe Pied" .. Toni Farrell
Famous Well-Known Tunes, with Apologues.
DENNIS NORIE and
MARJORIE BOOTH
(Duettists)

"Old Scandal" .. Ernest Croft
"A Kiss for a Boy" .. James M. King
"Trot Here and Trot There" .. Mervyn
TONI FARRELL.
"Hopalong" .. Toni Farrell
"Drowsy Noon" ("May Day Suite") ..
Alfred Travers

Some Well-Known Tunes with Apologues.
DENNIS NORIE and
MARJORIE BOOTH
"It Was a Lover and His Lass" .. Walter
"Not That Sort of Person" ..
Lionel Monckton

"A Short Cut" ..
10.0. WEATHER FORECAST and NEWS
S.B. from London. Local News.
10.15. Programme S.B. from London
10.45. Close down

2ZY MANCHESTER. 378 M.

3.0. Thelma Peterson (Mezzo-Soprano).
3.15. The Foden's Motor Works Band, relayed
from the Municipal Gardens, Southport

4.0. Thelma Peterson
4.10. The Foden's Motor Works Band
4.30. Afternoon Talk
4.45. "The Lion's Lair"

5.0-5.15. CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS
S.B. from London

Topical Talk. S.B. from London
7.25. Musical Interlude. S.B. from London.
7.30. Royal Horticultural Society Bulletin
7.40. Mr. W. F. BENTON. Spanish Talk
8.0. Merry Moments.

GRANVILLE HILL (Solo Pianoforte).
STEPHEN WILLIAMS (Bass).
PHILIP MIDDLEMISS and
WINIFRED WYNTON (Entertainers).
A. E. NICKOLDS and A. H. HOWE
(Entertainers.)

(During the course of the evening we shall
endeavour to broadcast typical sounds
from the Manchester Zoological Gardens,
Belle Vue.)

A. E. NICKOLDS and A. H. HOWE.
Original Vocal, Instrumental, and Humorous
Harmony

PHILIP MIDDLEMISS and
WINIFRED WYNTON
"Snatches of Conversation"

GRANVILLE HILL
Describing Humour in Music, with Piano
and Vocal Illustrations.

Vocalist STEPHEN WILLIAMS.
PHILIP MIDDLEMISS and
WINIFRED WYNTON

More "Snatches of Conversation"

10.0. WEATHER FORECAST and NEWS
S.B. from London
Local News
10.15. Programme S.B. from London.
10.45. Close down.

5NO NEWCASTLE. 403 M.

4.0. Orchestra, relayed from Fenwick's Terrace
Tea Room.

5.0. Afternoon Topics

6.30-8.10. CHILDREN'S CORNER.

6.40. - Farmers' Corner: Prof. Gilchrist. Seasonable
Notes

7.0. WEATHER FORECAST and NEWS.
S.B. from London

Topical Talk. S.B. from London.

7.25. Musical Interlude. S.B. from London

7.30. Royal Horticultural Society Talk.

7.40. Mr. WALTER WOOD. S.B. from
London

JEANE PAULE and LEONIE LASCELLES
(Vocalized Duets).

CISSIE WOODWARD (Solo Pianoforte).
THE STATION ORCHESTRA
Conductor, EDWARD CLARK.

8.0. THE ORCHESTRA

"Capriccio Espagnol" .. Rimsky-Korsakov
Alborada: Variation; Alborada .. Beane
and Gipsy Song, Fandango Asturiano.

8.15. JEANE PAULE and
LEONIE LASCELLES

"I'll Take It in Luck" .. James F. Mangan
"I've Wore Days" .. J. M. Gallahy
"Susquihanna Home" .. Dave Ringley

8.25. CISSIE WOODWARD

New England .. Mrs. Dorell
"A Kiss for a Boy" .. Mrs. Dorell
Winter, "An Indian Idyll," "From a
Lone Cabin," "The Joy of Autumn."

8.35. THE ORCHESTRA

"In the Steppes of Central Asia" .. Borodin

8.45. JEANE PAULE and
LEONIE LASCELLES

"Wondering" .. Margaret Bell
"Is There Anybody Here?" .. H. B. Healey
"Charleston Can't" .. Roy Heber
"I'll Tell the World" .. Theyer and Parsons

9.0. CISSIE WOODWARD

Polonaise in C Sharp Minor, Op. 26
Prelude in C Minor, Op. 38, No. 20
Study in A Minor, Op. 25, No. 11
Study in G Flat Major, Op. 10, No. 5

Waltz in C Sharp Minor, Op. 64,
No. 2 .. Chopin
Waltz in E Minor ..

9.15. THE ORCHESTRA

Two Movements from the Fantastic Sym-
phony .. Berlioz
The Ball .. Mend. to the Gallows.

9.30. THE 3ND REPERTORY COMPANY

"A GAME OF CHESS"
A Duologue by Alfred Sutro.
Lionel

Dr Rogers .. KENDREW MILSON
Miss Vivien Meadows .. MARY PETTIE
The Action passes in a secluded corner of
the drawing-room of an outward-bound
American liner

10.0. WEATHER FORECAST and NEWS
S.B. from London. Local News.

10.15. Programme S.B. from London

10.45. TILLEY'S DANCE BAND.

12.0. Close down

2BD ABERDEEN. 495 M.

3.30-5.0. Steadman's Symphony Orchestra,
relayd from the Electric Theatre
Fishing News Bulletin. Mrs. J. W. H.
Trail on "King's College" (1)

5.30-6.0. CHILDREN'S CORNER. Miss E. C.
Barnett, B.Sc., "Nature Tales of the
Long Ago—(1, Thor and the Forest
Giant).

6.30. Fishing News Bulletin

Steadman's Symphony Orchestra, relayd
from the Electric Theatre.

7.0. WEATHER FORECAST and NEWS
S.B. from London

Topical Talk. S.B. from London.

7.45. Local News

8.0. Programme S.B. from London

8.15. Local News

8.30. Programme S.B. from London

8.45. Local News

9.0. Programme S.B. from London

9.15. Local News

9.30. Programme S.B. from London

9.45. Local News

10.0. Programme S.B. from London

10.15. Local News

10.30. Programme S.B. from London

10.45. Local News

11.0. Programme S.B. from London

11.15. Local News

11.30. Programme S.B. from London

11.45. Local News

12.0. Close down

2.0. Musical Interlude. S.B. from London

4.0. Talk under the auspices of the Royal
Horticultural Society of Aberdeen.

8.0. Programme S.B. from Glasgow

10.0. WEATHER FORECAST and NEWS,
S.B. from London

Local News.

10.15. Programme S.B. from London

10.45. Close down

5SC GLASGOW. 422 M.

11.30-12.30. M. Day Transmitted

An Hour of Melody

THE WIRELESS QUARTET.

ANNIE HOOD (Soprano).

2.30. THE QUARTET

Overture, Roy Bus .. Wendejohn
Selection, "Raguetto" .. Verdi

3.50. ANNIE HOOD

"The Nightingales of Lincoln's Inn" ..
"Island Shieling Song" .. Kennedy Fraser

4.0. THE QUARTET

Selection, "The Only Girl" .. H. Heber
Suite, Poétique .. Debussy

4.25. ANNIE HOOD.

"The And House" .. Tredaniel
"Johnny Cope" .. art. Hopekirk

4.30. Talk and Music

5.0-5.45. CHILDREN'S CORNER: Singing
Boys will sing some Mother's Folk
Songs (see Local News); "The Lark in
the Morn"; "The Crystal Spring";
Heave Away, My Johnny" (Chanty); "O
No, John!"

6.55. Weather Forecast for Farmers

7.0. WEATHER FORECAST and NEWS,
S.B. from London.

Topical Talk. S.B. from London.

7.25. Local News

7.30-7.45. Music. In studio

Light Orchestra Programme.

S.B. to Aberdeen, Edinburgh and Dundee.

ROY HENDERSON (Baritone).

CHARLES WREFORD (Baritone).

THE STATION ORCHESTRA

(Conducted by
HERBERT A. CARPENTERS.

8.0. THE ORCHESTRA

Overture, "The Watermakers" ..
Selection, "Coppelia" .. Les Walford

8.18. ROY HENDERSON

Modern Love Songs.

"Unwinding of the Roses" .. Coleridge Taylor

"O Let the Solid Ground" .. A. Somervell

"Elegance" .. Coleridge Taylor

"Oh That It Were So" .. Frank Bridge

8.30. THE ORCHESTRA

Three Duets from "The Bartered Bride" ..
Smetana

8.49. ROY HENDERSON

Old Favourites

Old Welsh Air, "All Thee's the Night"

Old Irish Air, "The Minstrel Boy."

"Kitty, My Love, Will You Marry Me?" ..
H. Hughes

"To Arthur" ..
"Swan the Collier" ..
Horton

Humour

9.0. THE ORCHESTRA

"Melodie Caprice" ..
Gavotte from "Mignon" ..
Thomson

9.15. CHARLES WREFORD

"Our Fire Brigade" .. Fred Rine

9.30. THE ORCHESTRA

Waltz, "The Count of Luxembourg" ..
March, "Victory at Nelson" ..
Zehle

9.45. CHARLES WREFORD.

"George" ..
Garthorn

10.0. WEATHER FORECAST and NEWS,
S.B. from London

10.15. Programme S.B. from London.

10.45. Close down.

CHAPPELL
and
WEBER
pianos are in use at the
various stations of the
B.B.C.

PROGRAMMES FOR THURSDAY (Aug. 6th.)

NOTE. I.B. printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 241.

21.0 LONDON. 365 M.

10.20.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

4.0.—"Humorists, Past and Present" by Arthur Compton-Rickett, M.A. I.L.D.

4.10.50.—Trombone and Ten-Time Music.

6.0.—(CHILDREN'S CORNER) Piano Solo by Le-he Spurring. "Mrs. Henry's" Secret, "Zoo Traps," by L.G.M. of Daily Mail.

6.30.—Children's Letters.

6.40.—Musical Interlude.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GEN. NEWS BULLETIN S.B. to all Stations.

Market Prices for Farmers. S.B. to all Stations.

7.15.—Fortnightly Bulletin of the Ministry of Agriculture. S.B. to all Stations.

7.25.—Musical Interlude. S.B. to all Stations.

7.30.—S.B. to all Stations by Mr. HAYDN DIMMOCK, Editor of The Scots S.B. to other Stations.

First Broadcast

THE LONDON CHAMBER ORCHESTRA

Conductor, ANTHONY BERNARD

Soloist MIRIAM LICETTE (Soprano)

8.0.—THE ORCHESTRA

Agree for the Theatre. MIRIAM LICETTE and ORCHESTRA. Aria, "Dove Sono" ("The Marriage of Figaro").

8.30.—THE ORCHESTRA

Suite from "L'Amor Bruto" by Dr. Faldin. Brandenburg Concerto No. 3 in G. Bach.

8.0.—"Sociable Songs"

JOHN GOSH

Assisted by

THE CATHEDRAL MALE VOICE QUARTET

HUBERT J. FOSS

Part 1

"Blow the Man Down" (Sea Shanty)

"Sir Richard Terry

"Along Castaways" (Old English Melody)

arr. S. Taylor-Harris

"Lampabbe Lampa" (Italian Sea Song)

arr. A. Parnis

"Corpus Christi Carol" (Martin Shimo)

"The Sailor and Young Nancy" (Norfolk Folk-Song) arr. R. J. Macdon

"Pie, Nay, Prithee John" (A Round)

arr. Parnis

"Three Ravens" (from Ravenscroft)

arr. Lucy Broadwood

8.20.—A Miniature Recital

BEATRICE de HOLTBOIR (Diseuse)

9.40.—"Sociable Songs"

Part 2

"The Liverpool Girl" (Sea Shanty)

arr. Clara Vary

"Hail Away, Joe" (Sea Shanty)

arr. Sir Richard Terry

"The Maid" (Cumulative Song)

arr. Hubert J. Foss

A Rot n. "Lord Robin" (Madrigal)

arr. Cecil Sharp

"The Keeper" (Warwickshire Folk-Song)

arr. Cecil Sharp

"She Weepeth Soon" (Round)

arr. Cecil Sharp

"Après de Ma Blonde" (French Army Song)

arr. Hubert J. Foss

"My Aunt" (Irish Fragment)

arr. Hubert J. Foss

Mrs. Dyer, the Wretched Baby Farmer

(Victorian Crime Ballad) arr. E. J. Mo

10.0.—TIME SIGNAL FROM GREENWICH

WEATHER FORECAST and 2ND GEN. NEWS BULLETIN S.B. to all Stations

Local Talk. S.B. to all Stations

Local News

10.30.—THE SAVOY ORPHEANS.

THE SAVOY HAVANA BAND,

Relayed from the Savoy Hotel, London

S.B. to all Stations

11.30.—Close Down.

5.17 BIRMINGHAM. 479 M.

3.45.—The Station Piano-forte Quartet

4.45.—Afternoon Talk: Gordon Fletcher

"Week-End Jaunts," No. 4.

5.15.—(CHILDREN'S CORNER)

6.0-6.5.—Children's Letters

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Market Prices and Ministry of Agriculture

Bulletin. S.B. from London

7.25.—Musical Interlude. S.B. from London

7.40.—Boy Scouts' and Girl Guides' Bulletin

8.0-8.30.—Programme S.B. from Cardiff

8.30-11.30.—Programme S.B. from London

6.18 BOURNEMOUTH. 386 M.

11.30-12.0.—Orchestra relayed from the Banga

low Café, Southampton. Musical Director, Arthur Pickett

3.45.—Talk: London Papers read by Anne

Farnell Watson. Orchestra relayed from

the Electric Theatre, Musical Director

D. C. Rouse

6.0.—Musical Interlude

5.15.—CHILDREN'S CORNER Stories and

Made by Auntie Mabel.

5.45.—Children's Letters

6.0.—Musical Interlude.

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Market Prices for Farmers and Ministry of

Agriculture Bulletin. S.B. from London

7.25.—Musical Interlude. S.B. from London

7.40.—Mr. HAYDN DIMMOCK, S.B. from

London.

8.0-11.30.—Programme S.B. from London.

5.19 CARDIFF. 353 M.

12.30-1.30.—The Carlton Orchestra, relayed from

the Carlton Restaurant

3.0-4.30.—The Ceremony of Charing the Bard,

followed by Competitions and an Address

by the President of the Afternoon Meet-

ing, The Rt. Hon. DAVID LLOYD

GEORGE, M.P. Relayed from the

WELSH NATIONAL Eisteddfod,

Pwllheli

5.0.—A. V. S. FIVE G'N LOCKS: The

Station Orchestra

5.30.—CHILDREN'S CORNER The Station

Orchestra

6.5.—The Letter Box

6.15-6.30—"Teens' Corner" Girl Guides' Pro-

gramme

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Market Prices for Farmers and Ministry of

Agriculture Bulletin. S.B. from London.

7.25.—Musical Interlude. S.B. from London

7.40.—Mr. HAYDN DIMMOCK, S.B. from London.

8.0.—The Fourth Concert

relayed from the

Welsh National Eisteddfod,

Pwllheli.

S.B. to Birmingham

Conductor (Artists)

MAIR JONES

LYLA M. JONES

LYLA M. JONES

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PROGRAMMES FOR THURSDAY (Aug. 6th.)

The letters "S.B." printed in italics in these programmes signify a *Simultaneous Broadcast* from the studios mentioned.

STUART ROBERTSON

Five songs
"Over the Mountains"
GRACE IVELL and VIVIAN WORTH
Crying Water
Are You London?
"I'm Wonderful"

THE BAND

Selection on Aubrey's Works
VIVIENNE CHATTERTON.
"Shepherd's Song"
"Goes All in White"

STUART ROBERTSON

Singing Song of the Season Pack "Fog"
The Lover
Child Chimes and Fine Clothes

THE BAND

Selection, "The Lady of the Rose" Gilbert

10.0. WEATHER FORECAST and NEWS

S.B. from London

Topical Talk. S.B. from London

Local News

10.30 THE SAVOY BANDS. S.B. from London

Close down

11.30 Close down

5.00 NEWCASTLE. 493 M.

11.30-12.30. Janet Hitchens (Soprano). Alan

Simpson (Pianoforte)

4.0. Orchestra relayed from Coxon's New Gallery Restaurant

5.0. Charles Naeve (Tenor)

5.30 CHILDREN'S CORNER

6.10. Musical Interlude

6.40. "Stamp Collecting," by Mr J. S. Hinks.

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Market Prices for Farmers and Ministry of Agriculture Bulletin. S.B. from London

7.25.—Musical Interlude. S.B. from London

7.40. The Scout Programme

8.0-11.30.—Programme S.B. from London

8.0-11.30.—Programme S.B. from London

8.0-11.30.—Programme S.B. from London

8.0-11.30.—Programme S.B. from London

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8.0-11.30.—Programme S.B. from London

8.15. EDA BENNIE

"Air de Louise" ("Ever Since the Day")

"Air de Lia" ("The Pivotal Son")

Bath with Orchestra Accompaniment

Elegie

Mandoline

8.30. ROY HENDERSON

"Ouvre tes Yeux Bleus"

"Après un Rêve"

"L'Amour"

8.40. ANNE BALLANTINE

"Elegie"

"Mendocieux Automne"

"Spring Time"

8.50. THE ORCHESTRA

"Mourner Goose Suite"

An Hour of

Modern Italian Composers.

8.0. EDA BENNIE

"Love and Music" ("La Tosa")

(With Orchestral Accompaniment)

Lauretta's Song

Legends, "Once in My Childhood"

The Last Song

8.15. ROY HENDERSON

Nel Giallo

Il Reve

8.25. ANNE BALLANTINE

"Easter Hymn"

"La Danza"

"Morte, la Servante est a Ma Porte"

8.40. THE ORCHESTRA

"La Danse Fantastique"

10.0. WEATHER FORECAST and NEWS

S.B. from London

Topical Talk. S.B. from London

Local News

Synopsized Data.

10.30. JEAN PAUL and LEONIE

LAST ELLES.

"Wondering"

"Is There Nobody Here?"

"I'll Take Him Back"

"Everybody Loves My Baby"

"Sigh No More, Ladies"

"Pierrot's Boy Boy"

"Far Away From London"

"This Year, Next Year"

"Albany Bound"

11.0.—THE SAVOY BANDS. S.B. from London

11.30.—Close down

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11.30.—Close down

5.00 GLASGOW. 422 M.

An Hour of Melody.

THE WIRELESS QUARTET

NELLIE JUSTICE (Solo Pianoforte)

3.30. THE QUARTET

Overture, "The Siege of Rochelle"

Selection, "Jolie Fille de Perth"

3.50. NELLIE JUSTICE

Prelude and Fugue in D

4.0. THE QUARTET

Suite, "Symphonic Dances"

Selection, "The Dancing Masters"

4.25. NELLIE JUSTICE

Rondo et Capriccio

Gigue in G Minor

4.30.—Talk and Music. Dreda Boyd on "Old Glasgow Streets"—(1)

5.0-5.45. CHILDREN'S CORNER

6.55. Weather Forecast for Farmers

7.0.—WEATHER FORECAST and NEWS

S.B. from London

Market Prices for Farmers and Ministry of Agriculture Bulletin. S.B. from London

7.25. Local News.

7.30. Musical Interlude. S.B. from London

7.40-7.55.—Boy Scouts' and Girls' Guided Bulletin

Popular Night.

S.B. to Dundee.

PHILIP MIDDLEMISS

WINIFRED WYNTON (Entertainers)

CISSIE WOODWARD (Solo Pianoforte)

THE STATION ORCHESTRA

Conducted by

HERBERT A. CARRUTHERS

8.0. THE ORCHESTRA

Overture, "Le Roi Pa Dit"

Waltz, "Angelus"

8.15. PHILIP MIDDLEMISS and WINIFRED WYNTON

In Original Character Cameos: "Conversations at the Show"

8.30. THE ORCHESTRA

Selection, "Lady Madcap"

8.45. PHILIP MIDDLEMISS and WINIFRED WYNTON

Snatches of Conversation "Facts and Fancies"

POPULAR

Pianoforte Recital

CISSIE WOODWARD

"The Harmonious Blacksmith"

Theme Variés

Pastorale

Toccata

"The Musical Box"

Arabesque

Rondo Capriccioso

D Mito Perpetuo

Study (Black Keys)

Waltz in D Flat, Op. 64 (No. 1)

8.30. THE ORCHESTRA

Overture, "Le Songe d'une Nuit d'Été"

Selection, "The Grand Duchess"

March, "Triumph of Right"

10.0.—WEATHER FORECAST and NEWS

S.B. from London

Topical Talk. S.B. from London

10.30 THE SAVOY BANDS. S.B. from London

11.30 Close down

PROGRAMME ALTERATIONS.

OWING to the large circulation of THE RADIO TIMES, it is necessary to go to press many days in advance of the date of publication. It sometimes happens, therefore, that the S.B.C. finds it necessary to make alterations or additions to programmes after THE RADIO TIMES has gone to press.

PROGRAMMES FOR FRIDAY (Aug. 7th.)

The letters B.B. printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 241.

210 LONDON. 365 M.

- 10.20—Time Signal from Greenwich. Lunch Time Music at the Hotel Metropole.
4.0. "O Toyo Visits Wembley" (7), by 1st R. M. Jones.
4.10.—Music relayed from the Capitol Theatre, Haymarket.
5.0.—An Hour's Dance Music.
6.0. CHILDREN'S CORNER. Dance Music. The Shark That Wouldn't Bite. More About Clowns. at 10.0.
6.30.—Children's Letters.
6.40. Musical Interlude.
7.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
7.15. PERCY SCHOLES. the B.B.C. Music Critic. S.B. to all Stations.
7.25. Musical Interlude. S.B. to all Stations.
7.40. Mr. HUGH REDWOOD. "When Europe Listens." S.B. to other Stations.
8.0. "Round the Stations."

20. An Hour of Russian Music.

- HELEN DE FREY (Russian Soprano); EDWARD MITCHELL (Solo Piano forte).
VLADIMOFF'S BALALAIKA ORCHESTRA.
THE ORCHESTRA.
In a Pine Forest Stood a Rulerless Home (Lyric Folk Song) arr. Vladimoff.
"I'm Sitting on a Stone" (Humorous Folk Song) arr. Popenko.
"Baccharia" (Folk Dance) arr. Andreff.
HELEN DE FREY.
1. Horizon s'teint "— Rimsky Korsakov.
Moment Terrible "— Tchaikovsky.
EDWARD MITCHELL.
Funeral March from Op. 21. Tchaikovsky.
Mazurkiettes "from "Mosaics" Stecherbachoff.
Preludio in A from Op. 63. Tchaikovsky.
HELEN DE FREY.
The Snowdrop "— Gretchaninov.
Oh, Maiden Fair "— Bachmaninov.
The Answer "— Bachmaninov.
EDWARD MITCHELL.
The "Gypsy" "— Ippoloff.
Maiden Song "— Bachmaninov.
Prelude in B Minor, from Op. 11. Scriabin.
THE ORCHESTRA.
"Pava" (Maidens' Dance) — Popenko.
Serenade — Abt.
"In the Church" — Tchaikovsky.
Gipsy Revels (Selection of Gipsy Songs) Vladimoff.

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations. Local News.

10.15. Songs and Tales from Many Lands.

- CEDAR PAUL.
Sheep-Shearing Song from Somerset.
A Midsummer Carol.
St. Michael's (a Jacobite Love Song).
Seventeenth Century Lament.
Three Lullabies: Greek, Mermaid's; Irish. The Leprechaun and the Fairy Purse.
Two Breton Songs: Quick March. A Canticle.
"A Seagull Sings to Her Chickens."
Herdsmen Night.
10.45. Close down.

51T BIRMINGHAM. 479 M.

- 3.45.—The Station Wind Quintet. Ethel MacLaren (Soprano).
4.45. Aeline Lewis, on "Fashionable Facts and Privileges." Doris Boesley (Soprano).
5.15.—CHILDREN'S CORNER.
6.0-6.5. Children's Letters.
7.0. WEATHER FORECAST and NEWS. S.B. from London.
7.15. PERCY SCHOLES. S.B. from London.
7.25. Musical Interlude. S.B. from London.
7.40. M. P. LESLIE CARTER (Member of the Egyptian Exploration Society). Early Egyptian Dynastic Tunes (up to the 10th Dynasty).
Home and Abroad.
THE STATION ORCHESTRA.
VIVIENNE CHATTERTON (Soprano).
STUART ROBERTSON (Baritone).
(N.B.—The Vocalists will sing items by English Composers, and the Orchestra will play Foreign Compositions.)
THE ORCHESTRA.
Overture, "Son and Stranger," Op. 89. Mendelssohn.
Menuet and Gavotte — — — — — Lully.
STUART ROBERTSON.
The Wind — — — — — Walton.
Phyllis Has Such Charming Graces — — — — — Walton.
"Myself When Young" — — — — — Johnson.
The Vagabond — — — — — Vaughan Williams.
VIVIENNE CHATTERTON.
Four Old English Songs — — — — — Eric Coates.
Orpheus With His Lute — — — — — Under the Greenwood Tree — — — — — Who is Sylvia? — — — — — It was a Lover and His Love — — — — —
THE ORCHESTRA.
Nocturne, No. 1 — — — — — Chopin.

9.0. VIVIENNE CHATTERTON and STUART ROBERTSON.

- "Langley Fair" — — — — — Easthope Martin.
Fairings — — — — —
THE ORCHESTRA.
Slavische Tanz "No. 1" — — — — — Dvorak.
STUART ROBERTSON.
At Gooden Fair — — — — — Paul Maru.
When Dill Care — — — — — arr. Walton.
The Road to Anywhere — — — — — Ashleigh.
A Good Old Fashioned Chorus — — — — — Henry.
VIVIENNE CHATTERTON.
"Surely the Time for Making Songs Has Come" — — — — — Rogers.
"Merry and the Kitten" — — — — — Bryson.
"The Dove" — — — — — Eric Fogg.
In the Silver Moonbeams — — — — — Scott.
"Gossy Gander" — — — — — Herbert Hughes.
"King Cole" — — — — —
THE ORCHESTRA.
Capriccio Italien, Op. 45. Tchaikovsky.

10.0. WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15. Entertainment at the Piano.

- GRACE IVELL and VIVIAN WORTH.
Early One Morning — — — — — English Air.
Follow the Swallow — — — — — Brander.
"All Alone" — — — — — Holm.
Mary Had a Little Lamb — — — — — Wray.
Maiden — — — — —
"I'm Wonderful" — — — — — Darewski.
Any Way the Wind Blows — — — — — Huxley.
Come Back to Me — — — — — Donaldson.
"The Ogo-Pogo" — — — — — Strong.
10.45.—Close down.

6BM BOURNEMOUTH. 386 M.

- 11.30-12.0.—Orchestra, relayed from the Bungalow Café, Southampton. Musical Director, Arthur Pickett.
3.45. Talk on "Pottery," by Rachel R. Pickett. Orchestra, relayed from the Bungalow Café, Southampton. Musical Director, Arthur Pickett.

6.15. CHILDREN'S CORNER. Local News.

- Fairy League Talk.
5.45-6.0.—Children's Letters.
6.30. Musical Interlude.
7.0. WEATHER FORECAST and NEWS. S.B. from London.
7.15. PERCY SCHOLES. S.B. from London.
7.25. Musical Interlude. S.B. from London.
7.40. FLORENCE GREG. "Hymn to the Sun."

THE MAYFAIR SINGERS.

- CHARLES WRETFORD (Entertainer).
ROBERT PITT and LANGTON MARKS (Entertainers).
BACON and BRICKFIELD.
METROGNOMES.

8.0. THE METROGNOMES.

- "Farewell, My Love" — — — — — Luba.
"I'm a Love Lull" — — — — — Luba.
"Seminole" — — — — — W. H.

8.15. THE SINGERS.

- "Bound for the Rio Grande." — — — — — Charles.
"Rally Brown." — — — — —
"Bow the Man Down" — — — — —
"Shenandoah" — — — — — R. F. Terry.

8.30. ROBERT PITT and LANGTON MARKS.

- Duet up to Date.

8.45. THE METROGNOMES.

- "Bonquet" — — — — —
"Maiden" — — — — —
"The Only, Only One" — — — — —

9.0. CHARLES WRETFORD.

- West Country Dialect Recitations.
Our Fire Brigade — — — — — Fred R. H. H.
ROBERT PITT and LANGTON MARKS.

9.15. Duets (Topical and Tropical).

9.30. THE METROGNOMES.

- "You Can't Make Love While Dancing" — — — — —
"Lady of the Lake" — — — — —
"Dear One" — — — — —

9.45. THE SINGERS.

- Part 2.
"Linden Lea" — — — — —
"Songs My Mother Sang" — — — — —
"Little Tommy Went a-Fishing" — — — — —
"Faint Would I Charge" — — — — —
"Tom the Piper's Song" — — — — —
"Sweet and Low" — — — — —

10.0. WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15. CHARLES WRETFORD.

- West Country Dialect Recitations.
"Jan's Cricket Match" — — — — — Jan Steer.
10.25. THE METROGNOMES.

- "Will You Remember Me?" — — — — —
"I Know Someone Loves Me" — — — — —
10.45. Close down.

10.45. Close down.

5WA CARDIFF. 353 M.

11.30-12.30. Band of H.M. Royal Marines.

- 1.0 (approx.) 4.15 (approx.) — Competitions and an Address by the President.

4.15 (approx.) — The Carlton Orchestra, or

5.0 SWAN FIVE FIDDLERS.

5.30. CHILDREN'S CORNER.

- 6.5. "The Letter Box."

6.15-6.30. "Teens' Corner: A Talk on "Swimming," by Mr. Charles E. Turner or S.B. from Swansea.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

- PERCY SCHOLES. S.B. from London.
7.25.—Musical Interlude. S.B. from London.

The Tragedy of Offenbach.

A Favourite Opera that He Never Lived to Hear.

FOR many years no composer was more prolific than Offenbach, the inventor of *opéra bouffe*. A rapid and indefatigable worker he wrote in a quarter of a century more than ninety pieces, including *Madame Fautri*, *Orphée aux enfers*, and others more or less familiar in the broadcasting programmes.

"I have one terrible, invincible vice, that of always working," he wrote to a friend in 1866.

I am sorry for this on account of those who do not like my music, for I shall certainly die with a melody at the end of my pen."

III, But Frivolous.

His prediction was not far wrong. Subsequently, like Scott, he continued to write when under an attack of gout that would have entirely incapacitated an ordinary man, and nearly up to the moment of his death he was engaged on the *Tales of Hoffmann*, which he intended to be his monument.

This opera, so different from his other compositions, was his cherished work for years. It was characteristic of him, as well as of his general output, that on visiting his native city of Cologne, and on being asked at the hotel where he put up to comply with the police regulations, he wrote in the visitors' book, "O. de Cologne. He was by temperament, little as anybody would have suspected it from his appearance, gay and frivolous, and all, or nearly all, the other pieces he had written had like qualities. But in the *Tales of Hoffmann* he aspired to reach the heights of grand opera, and to furnish the lyric stage with a contribution that would survive long after his pot-boiling melodies were forgotten.

The Real Hoffmann.

The ambition thus to perpetuate his name seized him shortly after Hoffmann had been introduced to Parisian playgoers. He was a real, living person, a lawyer by profession, who composed many operas and corresponded with Beethoven and Weber. Partly through attempting to drown dull care in traditional fashion, he died in 1822 at Berlin, where he was interred in the Jerusalem Cemetery. His *Tales* were produced as a comedy at the Odéon Theatre, Paris, in 1851; and it was on this work that Offenbach resolved to compose an opera that should be his masterpiece.

By chance, another composer simultaneously came to the same determination and, consequently, there was a hitch at the outset, but he agreed to leave the subject to Offenbach, who thus had a clear field. So much as he occupied with other work, however, that his unfinished opera grew slowly, and it was not till the early part of 1880, when his health was failing rapidly, that arrangements could be made for its production.

When Hope Flattered.

His great fear then, as he was tortured more and more by gout, was that he would not live to see it represented.

"Make haste, make haste to stage my piece!" he cried to the manager of the house where it was to be produced. "I am in a hurry, and have only one wish in the world—to witness the *première* of this work."

At last, however, it seemed likely that that wish would be gratified, for one afternoon he was borne with great care to the theatre, and there he had the gratification of hearing Mlle. Lissac sing the "Song of the Turtle Dove." His face illumined with joy at the first strains of his beloved work, long the companion of his solitude, and now about to be performed before him in its entirety. Suddenly he became twenty years younger. Then...

that many of his friends had never seen before and they drew the happiest auguries from his brightness and juvenility.

But hope told a flattering tale. He was very ill on returning home, and when he re-visited the theatre on the afternoon of October 3rd, 1880, to see again the last act of his only grand opera, everybody was shocked at his appearance. Of a sudden, he raised his hand to his heart and fainted, and on the following morning he was dead—dead without having seen, after all, the first representation of his most ambitious and most cherished work.

This was taken into account in arranging his funeral, which was as he would probably have wished. At the Madeleine, the organist played the "Song of Fortunio," and Jean Talazac sang an aria from the *Tales of Hoffmann*, and in the address at the graveside reference was made to Offenbach's toil on that and other compositions. "Adieu, Jacques Offenbach!" cried the orator.



"Tales of Hoffmann" The Baccarolle.

A very notable glib worker! You taste to-day's work and last repose."

As the opera was left unfinished, it underwent various modifications before production. The famous Baccarolle, for instance, was originally in the fourth act, the scene of which was laid in Munich. This act was cut out, and, to retain the Baccarolle, a few words were put into the mouth of Antonia.

A Chapter of Accidents.

The opera, which was orchestrated after Offenbach's death, was produced at the Opéra-Comique on January 10th, 1881, and was a great success. It was then produced at Vienna, on December 8th, 1881, and again it was associated with tragedy. Shortly after the curtain had been raised, a fire broke out in the theatre, resulting in the loss of no fewer than four hundred lives.

Next came, at Berlin, a production which was in every way successful, but disaster once more attended the opera when it was represented in London. Played in German at the Adelphi Theatre, it nearly ruined the impresario, who lost £8,000 on it in six weeks. This was, however, an extremely hazardous enterprise.

Much more successful was the opera at His Majesty's, in 1913.

See its unfortunate first representation, indeed, the *Tales of Hoffmann* has been given a good reception in this country, and, though it will probably never rival in popularity some of the old favourites, it will very likely gain more and more admirers as years roll on.

T. W. WILKINSON

[Act II of "The Tales of Hoffmann" will be broadcast from Newcastle on August 8th.]

Atmospheric Facts.

Wonders of the Air We Breathe.

AFTER having enjoyed an evening's listening, perhaps you have never given a thought to the invisible medium—the atmosphere—through which the wireless waves have come. It is, however, a medium full of interest, apart altogether from the obvious fact that our very existence depends upon its presence.

The atmosphere belongs to the earth just as much as the oceans and mountains do, for it accompanies the earth quite as faithfully not only in its journey round the sun, but also on that great journey towards an unknown goal in space, our sun itself being no more at rest than are all those other suns—the far distant stars.

The Earth's Blanket.

The atmosphere is a mixture of gases, chiefly nitrogen, oxygen, carbonic acid gas, and water vapour. Nitrogen forms more than three quarters of the whole atmosphere, and oxygen about one-fifth. Carbonic acid gas is present in comparatively small quantities, but it is a very important constituent indeed, because it can prevent the loss of some of the heat which the earth gives off.

In fact, it is not too much to say that if this gas were increased in quantity, there would be a corresponding increase of temperature on the earth and, in the same way, if the quantity were reduced, there would be a corresponding reduction of temperature.

Water vapour, which is responsible for the rain and snow and other forms of precipitation, also acts as a blanket to the earth, and it also varies in quantity.

Glass From The Moon.

Wireless waves are not only propagated through these gases, but through various kinds of atmospheric impurities as well, such as tar, soot, dust swept by the wind from roads and fields; pollen, plant spores, and the microscopic remains of shooting-stars. Among these impurities, too, are spheres of clear glass so minute that quite two thousand could find room on a pin-head.

More of them are found in the air after a violent volcanic eruption; but it has been suggested that they may be of cosmic origin, that, in fact, they have come from the sun or the moon, or even comets, for it must be remembered that ages ago the moon, at least, was shaken to its very foundations by eruptions which have left their mark in the immense craters and oceans and fissures which now cover its rugged surface.

"The Merry Dancers."

What is the depth of this vast ocean of air which daily and nightly is made vocal and harmonious through the instrumentality of wireless? Perhaps five hundred miles. It is certainly dense enough at an altitude of one hundred miles to cause meteors to glow with the resistance they encounter from it, and the aurora, or "Merry Dancers," can be seen at a height far above where the shooting stars first become visible.

Many shooting-stars, it is interesting to note, are first seen in the neighbourhood of the ionised layer from which there is reason to believe wireless waves are reflected.

I have heard fears expressed that some day the earth may lose its atmosphere. Listeners, however, need not worry about the earth becoming as airless as the moon. If such an event should happen, it will be millions of years after they have enjoyed their last "broadcast."

JAMES H. ELIZ.

A City of Wonder and Fear.

Discoveries in an Unknown Land. By F. A. MITCHELL HEDGES.*

Mr Mitchell Hedges has recently returned from the interior of British Honduras, where he unearthed a wonderful buried city. His discoveries rival those that were made at the tomb of Tut-ank-hamen and in the following talk he describes some of the marvels that he found.

IN the interior of British Honduras we discovered ruins like a huge oven and enveloped in a thin smoke haze, after we had felled and fired the jungle in which they were completely buried. The night after the great burn, rain fell, and the next day we began the work of examining and excavating.

I will describe, as briefly as I can, these immense ruins. For approximately half a mile leading from the river, the ground is studded with innumerable burial mounds, which terminate at a large flat terrace, on the east and west of which, in the dim and distant past, stood temples. From here you descend the stone-faced side to a valley which appears to have been a communal burial ground, as it is covered with a large number of mounds, and it was from here we made a spectacular discovery.

A Wonderful Feat of Architecture.

We found, facing us, what perhaps is the greatest aboriginal stone structure on the American continent. The feat of building this gigantic edifice would seem to be unparalleled in the world's history, for millions of cut limestone blocks were employed, hewn from some distance away, carried with immense labour and erected in perfect alignment, without any mortar, the architectural skill exhibited by this ancient civilization rivaling our best of to-day.

From the burial ground valley rose a wall or terrace and, climbing this, we came to the great building. It starts with a terrace 120 feet square and 25 feet high, the sides completely faced with stone, the northern end of the terrace terminates in a stone stairway, 20 feet high. On the top, and directly in the centre, is a roadway, originally paved with hard white cement and flanked with stone-faced pyramids. We have given the name to this roadway of the Via Sacra.

The World's Most Ghastly Jungle.

On the top of the stairway, and on either side of the road, stands a quadrangular substructure like a watch-tower, also faced with stone. Some distance beyond this, running directly across the Via Sacra, is a stone stairway five feet high, leading to a higher level platform, upon which are situated, on the east side the two largest pyramids of the whole citadel, both approximately 100 feet high, their other measurements being 87 feet long by 87 feet broad, and 99 feet by 99 feet square.

The pyramids are built of massive stone blocks, hollow or filled with rubble, but are really monoliths, being built of solid stone blocks right through. The whole citadel, with its terraces, platforms, courtyards and plazas, comprises one solid stone building. This single colossal structure covered eight acres.

There is no doubt that this great edifice was erected for the definite purpose of religious and other ceremonies and was never used residentially, except, perhaps, by the king and high priests.

From the top of the pyramids there stretched out a wonderful view of the country. For over a thousand and more miles north-west lay the dreaded Peten bush, in vast areas, of which no white foot has ever yet penetrated. Adjoining, and actually part of, this unknown territory is the country wherein dwell the Lacandon Indians, while still north again of this tribe is the land of the Santa Cruz Indians, the most bloodthirsty race in the world, and into which country no man has ever yet been able to penetrate. To this day, its interior is a land of mystery, though awful and fearful are the legends and tales one hears of the bloodthirsty sacrifices and horrible atrocities committed by these morose, untamed and sullen people.

It is agreed that this is the most terrible and ghastly jungle in the world, both from the climate point of view and the living horrors it contains.

A Fascinating Spectacle.

But, to return to the ruins. The Via Sacra terminated in a mighty stone stairway which, we were amazed to discover, led down to a gigantic amphitheatre.

At the bottom of the stairway on which we stood was a sunken arena originally covered with hard cement. It was bounded on the east and west by a series of flat-topped pyramidal structures and terraces, constructed of beautifully hewn stone blocks, while across the arena on the northern side and directly facing us rose a massive structure. First a stone stairway led to a broad terrace, behind this reared a wall of cut stone, then a second terrace. Again, there was a third wall to a third terrace while higher up there was a similar fourth terrace, and, finally, the structure was flat topped. It was a fascinating spectacle. What was this immense amphitheatre used for? Gladiatorial contests, religious ceremonies, or the terrible sacrifices of the Maya, when the victim was stretched on a convex stone, his chest struck

open with a flint knife by the High Priest, and the heart, still pulsating, torn from the body by the High Priest and placed within the lips of their God of Death, while the body was then rolled down the side of the pyramid, whereupon, the whole of the spectators made one wild rush for the body, struggling and fighting to tear away and eat a fragment of the flesh, and thus earn the blessings of the awful Deity to whom the sacrifice was made.

Work was energetically proceeded with. We drove pickaxes on trails north, south, east and west through the virgin jungle which we had not felled. This produced the evidence that ruins and burial mounds existed over 16 square miles. Beyond this, we still know nothing; all is wrapped in impenetrable mystery.

Discovered By Accident.

A mile from the main citadel, to the east, we uncovered a huge isolated pyramid and about the same distance to the west we discovered its counterpart. And then came, perhaps, what is the most stupendous discovery of all. It was during this work that we found that the great city of Lubaantun had actually been built on the top of a subterranean city beneath, and that this subterranean city undoubtedly is far more ancient than Lubaantun, having a riddle even more inscrutable than the great citadel and amphitheatre we had cleared the jungle from.

The discovery of Lubaantun was largely by accident. Every step we have taken has added to the mystery of this great buried city and the finishing of our season's work had an equally dramatic and mysterious ending. It was no great time after we had started excavation work that our Indians came to us stating they had heard the processional music of the ancient Maya in the ruins. We laughed at their superstitious fears, but every man and woman solemnly averred that they had heard it. Then they came to us in fear, declaring that evil spirits were being released from the burial mounds we were excavating.

Was It Coincidence?

A few days later, for no apparent reason, a mysterious and deadly disease broke out. Then came the first death. It is impossible to describe the unearthly, sinister atmosphere that settled on our camp. The mysterious disease spread, and the Indians were convinced that the malignant spirits were the cause. Five more Indians died during the week.

Shortly, we were left without a single worker. I was stricken down with malarial fever. Our work had to be abandoned, and we reached the coast.

It is safe to predict that when the dry season starts next year, work will again take place at the great buried city, when it may be definitely anticipated that fresh knowledge will be added to the present scientific knowledge of the Maya, probably the highest aboriginal civilization ever known.



"Teddy, your father wants you to come in at once to see what's wrong with the wireless set!"

* In a Talk from London.

PROGRAMMES FOR SATURDAY (Aug 8th)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

SCENE
The Company tell of "Their Busy Day," and the Comedian endeavours to sing. The song is very much liked by the Company. Then, as the song ends, the Company sing "June Brought the Roses," and the allusion to the day is followed by the Juvenile Lead, who sings "Believe Me," which gives the entire Company who know him only too well "The Ukulele Blues."

THE QUARTET.
Sweet Little You "..... Biba
SCENE 2
We pay a visit to "The Avenue Bar," and the comedian sings "I'll Be Home Again." In contrast, the Juvenile Lead tells us to "Swing Along."

THE QUARTET
Big, Bad B I

SCENE 3
As the scene opens, the comedian tells us that the "One Golden Hour," after which our Sourette makes a request—Papa, Please Make John Behave"—this request is strongly supported by the Chorus.

THE QUARTET.
Interlude, Moon of Waikiki

SCENE 4
Our Comedian, having returned from her holiday and compared notes with the Juvenile Lead, we learn a thing or two "When No One's Looking," which is a song about a girl who has been away from home. The comedian then tells us that the "One Golden Hour," after which our Sourette makes a request—Papa, Please Make John Behave"—this request is strongly supported by the Chorus.

THE QUARTET
Temple Bells "..... M. Williams

SCENE 5
To open our last scene we have our Soprano sing "The Golden Rule," and the comedian tells us that the "One Golden Hour," after which our Sourette makes a request—Papa, Please Make John Behave"—this request is strongly supported by the Chorus.

Arranged and Produced by
VICTOR SMYTHE
Voice and Piano Solo
Production Directed by
R. ORMEROD

(12-12)—Programme S.B. from London

5NO NEWCASTLE. 403 M

4.30—Radio Station September News in Harry Bartlett's "Just a Young Man."

5.0—Afternoon Topics "Just a Young Man."

5.30—CHILDREN'S CORNER

6.0—Music in the Air

6.40—Poultry Notes

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

A BONNET LAIRD, S.B. from London.

7.35.—Musical Interlude. S.B. from London.

7.40.—Sunday Topics. S.B. from London.

"The Tales of Hoffmann."

(Offenbach).

Act II

1.10—FLA HENRIE
Hoffmann "..... PARRY JONES
Nicklaus "..... ROSA BURN
1.20—WILLIAM HENDRY
1.30—ROBERT STANLEY
1.40—GEORGE HODGSON
1.50—THE ORCHESTRA
2.00—THE STATION ORCHESTRA
2.10—EDWARD CLARK
2.20—Prelude and Intermezzo.

8.50. PHILIP MIDDLEMISS and
WYNFID WYNTON

9.0—THE ORCHESTRA
9.1—La Cigale "..... Audran

9.1—Four Indian Love Lyrics

(By Special Request)
EDA BENNIE "The Temple Bells"
JOSE LUN "Love in the Dust"
LARRY DICK "The I Wake"
WILLIAM HENDRY "The I Wake"

9.25. PHILIP MIDDLEMISS and
WYNFID WYNTON
In More "Sketches of Conversation."

9.5—THE ORCHESTRA
9.6—"Totem Tom-Tom" "..... Prind
9.7—"The Funeral March of An Elephant" "..... Prind

10.1.—Programme S.B. from London

2BD ABERDEEN. 495 M.

2.30-3.0.—The Wireless Orchestra. Christian

3.10-3.20.—The Wireless Orchestra. Christian
3.30-3.40.—The Wireless Orchestra. Christian
3.50-4.00.—The Wireless Orchestra. Christian

4.10—The Wireless Orchestra. Christian
4.20—The Wireless Orchestra. Christian
4.30—The Wireless Orchestra. Christian

4.40—The Wireless Orchestra. Christian
4.50—The Wireless Orchestra. Christian
5.00—The Wireless Orchestra. Christian

5.10—The Wireless Orchestra. Christian
5.20—The Wireless Orchestra. Christian
5.30—The Wireless Orchestra. Christian

5.40—The Wireless Orchestra. Christian
5.50—The Wireless Orchestra. Christian
6.00—The Wireless Orchestra. Christian

6.10—The Wireless Orchestra. Christian
6.20—The Wireless Orchestra. Christian
6.30—The Wireless Orchestra. Christian

6.40—The Wireless Orchestra. Christian
6.50—The Wireless Orchestra. Christian
7.00—The Wireless Orchestra. Christian

7.10—The Wireless Orchestra. Christian
7.20—The Wireless Orchestra. Christian
7.30—The Wireless Orchestra. Christian

7.40—The Wireless Orchestra. Christian
7.50—The Wireless Orchestra. Christian
8.00—The Wireless Orchestra. Christian

8.10—The Wireless Orchestra. Christian
8.20—The Wireless Orchestra. Christian
8.30—The Wireless Orchestra. Christian

8.40—The Wireless Orchestra. Christian
8.50—The Wireless Orchestra. Christian
9.00—The Wireless Orchestra. Christian

9.10—The Wireless Orchestra. Christian
9.20—The Wireless Orchestra. Christian
9.30—The Wireless Orchestra. Christian

9.40—The Wireless Orchestra. Christian
9.50—The Wireless Orchestra. Christian
10.00—The Wireless Orchestra. Christian

8.40. A. E. NICKOLDS and
ALBERT H. HOWE
In Original Vocal, Instrumental, and

9.0. CISSIE WOODWARD.
"The Mamma-Box" "..... De Sédra
"The Mamma-Box" "..... De Sédra

9.10. "Andante and Rondo" "..... Me Adressch
"Andante and Rondo" "..... Me Adressch

9.20. BESSIE MUIRIE
"Can Ye By Athol" "..... Maff
"Lovers' Spring" "..... Maff

9.30. WILLIAM GILCHRIST.
"Over the Hills" "..... Maff
"Over the Hills" "..... Maff

9.40. BESSIE MUIRIE and
WILLIAM GILCHRIST
"An Irish Lullaby" "..... Maff
"An Irish Lullaby" "..... Maff

9.50. A. E. NICKOLDS and
ALBERT H. HOWE
In More Vocal, Instrumental, and

10.0.—WEATHER FORECAST and NEWS.
S.B. from London

10.15.—DANCE MUSIC, relayed from Glen
eagles Hotel. S.B. from Glasgow.

11.0.—THE SAVOY BANDS. S.B. from
London

12.0.—Close down.

5SC GLASGOW. 422 M

2.30—The Wireless Quartet. Charles D. (Hoy)
(Bartlett)

4.30.—WOMEN'S HALF HOUR
5.0-5.15.—CHILDREN'S CORNER
5.15-5.30.—WOMEN'S HALF HOUR

5.30-5.45.—WOMEN'S HALF HOUR
5.45-6.00.—WOMEN'S HALF HOUR

6.00.—WOMEN'S HALF HOUR
6.15.—WOMEN'S HALF HOUR
6.30.—WOMEN'S HALF HOUR

6.45.—WOMEN'S HALF HOUR
7.00.—WOMEN'S HALF HOUR
7.15.—WOMEN'S HALF HOUR

7.30.—WOMEN'S HALF HOUR
7.45.—WOMEN'S HALF HOUR
8.00.—WOMEN'S HALF HOUR

8.15.—WOMEN'S HALF HOUR
8.30.—WOMEN'S HALF HOUR
8.45.—WOMEN'S HALF HOUR

8.55.—WOMEN'S HALF HOUR
9.10.—WOMEN'S HALF HOUR
9.25.—WOMEN'S HALF HOUR

9.40.—WOMEN'S HALF HOUR
9.55.—WOMEN'S HALF HOUR
10.10.—WOMEN'S HALF HOUR

10.25.—WOMEN'S HALF HOUR
10.40.—WOMEN'S HALF HOUR
10.55.—WOMEN'S HALF HOUR

11.10.—WOMEN'S HALF HOUR
11.25.—WOMEN'S HALF HOUR
11.40.—WOMEN'S HALF HOUR

11.55.—WOMEN'S HALF HOUR
12.10.—WOMEN'S HALF HOUR
12.25.—WOMEN'S HALF HOUR



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Time Signal**
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for transmission
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ANNOUNCEMENT OF
THE M.O. VALVE
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Friday's Programme.

(Continued from page 251)

SSC GLASGOW. 422 M.

11.30-12.30 *Middle T. & S. S.*

An Hour of Melody.

THE WIDE-ESS QUARTET

JEAN R. WILSON (Conductor)

3.30 *Quartet*

Overture, "Silver Cross" *Herman*

Selection, "Fra Diavolo" *Auber*

3.50 JEAN R. WILSON

"Big Lady Moon" *S. Coleridge-Taylor*

"Lake to the Damask Rose" *Algar*

4.0 THE QUARTET

Su to, "Songs of Italy" *arr. Lohr*

Selection, "The Island King" *Grove*

4.25 JEAN R. WILSON

"The Emancipator" *Hutton*

"The Farmer's Rumber Song" *Hutton*

4.30 Talk and Music Interlude

5.0-5.45 CHILLEN S. CORNET

6.55 Weather Forecast for Farm

7.0 WEATHER FORECAST and NEWS

S. B. from London

PERCY SCHOLLES *S.B. from London*

7.25 Local News

7.30 Musical Interlude. *S. B. from London*

7.40-7.55 Prof. Wm. G. R. PATERSON

Agriculture Bulletin

Variety Night.

JOA RENNIE, Soprano

A. E. NICKOLDS (Piano)

ALBERT H. HOWE (Piano)

JEAN PAULE and LEONIE LASCELLES

Harmony and Humorous

THE STATION ORCHESTRA

Conducted by

HERBERT A. CARRUTHERS

8.0 THE ORCHESTRA

Selection, "The Naughty Princess" *W. B. from London*

8.15 JEAN PAULE and LEONIE LASCELLES

Harmony and Humorous

W. B. from London

"Far Away From London" *L. Allegro*

"Sugarcane Home" *D. Hutton*

8.25 A. E. NICKOLDS and

ALBERT H. HOWE

In Vocal Instrumental and Humorous

Harmony

8.37 THE ORCHESTRA

Suite, "Les Deux Pigeons" *W. B. from London*

Entrée des Tricornees Scene at Pas des

Deux Pigeons; Theme at Variations.

8.47 JOA RENNIE

"Should He Uphold" *Bishop*

"The Willow Song" *Coleridge-Taylor*

"Come Back" *W. B. from London*

"The Secret" *B. Quilter*

8.57 THE ORCHESTRA

Suite Française *Faure*

"Les Zouaves" *La Fée Tarapatu*

"Hymne Hérogas" *Joie de Vivre*

9.10 JEAN PAULE and LEONIE LASCELLES

Harmony and Humorous

"Everybody Loves My Baby" *W. B. from London*

"This Year, Next Year" *J. D. Gaudin*

"Abraham Bound" *Roy Henderson*

9.25 A. E. NICKOLDS and

ALBERT H. HOWE

In Vocal, Instrumental and Humorous

Harmony

9.30 THE ORCHESTRA

Tarantelle "Napoléon" *M. S. from London*

March, "Cleopatra" *M. S. from London*

9.47 JOA RENNIE

"When Love is Kind" *Old Melody*

arr. J. I.

"Song of the Open" *La Forge*

"A Daisy's Song" *Edith Suckling*

"Falling Blossom" *Savoy*

"The Last Song" *Post*

10.0-WEATHER FORECAST and NEWS

S. B. from London

10.15-Programme S.B. from London

10.45-Last down

PROGRAMMES FOR BELFAST (Aug. 2nd to Aug. 8th.)

The letters "S.B." printed in these programmes signify a Simultaneous Broadcast from the station mentioned.

2BE 439 M. SUNDAY.

7.30-8.30.—ORLEAN RESITAL S.B. from London
8.30-8.45.—The Rev. R. J. HUNT S.B. from London

9.0. The Station Choir
Hymn, "O Strength and Stay"
Anthem, "Sweet is That Merry Bursley"
The Rev. W. H. TOWNLEY TILSON
M.A., Moderator of the Non-Suburban Church of Ireland, Address
Hymn, "O Strength and Stay"

9.30-10.30.—Programme S.B. from London

10.30-11.00.—The "2BE" Quartet
5.30.—CHILDREN'S CORNER
5.55-6.0.—Children's Letters
6.40.—Radio Society Talk S.B. from London
7.0.—WEATHER FORECAST and NEWS S.B. from London
7.25.—Local News

Italian Orchestral Music
THE STATION ORCHESTRA
JOSEPH WALSH (Tenor)
GRACE IVELL and VIVIAN WORTH (Soprano)
7.30.—THE ORCHESTRA
March, "La Riforma Italiana" by Bruch
Serenade, "A Day in Naples" by H. H. Brown
Souvenir de Naples, "Les Maitres de la Musique Italienne" by Riccardo di Torino
8.0.—"The Hour" (La Hora) by J. H. Brown

Entertainment and Dances
8.0. GRACE IVELL and VIVIAN WORTH
Maestro "Kari Thorsen"
Me and the Boy Friend
Come Back to Me
8.12.—THE ORCHESTRA
Waltz, "Acclamations" by Waldteufel
8.22.—GRACE IVELL and VIVIAN WORTH
Crying Water
Are You London?
How Wonderful
8.34.—THE ORCHESTRA
Polska (Three Dances) "The Bartered Bride"

8.42.—GRACE IVELL and VIVIAN WORTH
Jealous
I'm a Tin Soldier
Come Back
"Let It Rain, Let It Pour"
8.5.—THE ORCHESTRA
Waltz, "Rouge et Noir"
8.5.—Singer and Orchestra.
JOSEPH WALSH
"A Soft Day"
Revery, Op. 60, No. 3
"Faery Song" (with Harp Obligato)
An Eriakay Love Lilt (with Harp Obligato)
9.17.—THE ORCHESTRA
Suite, "Hawatha"
9.30.—JOSEPH WALSH
Down in the Forest
O Lovely Night (with Cello Obligato)
"I Love the Moon"
"Eden Arooz"

Modern Dance Music.
THE ORCHESTRA
Fox-trot, "Oriental Moon"
"Jana Brought the Rose"
"Souris"
10.0.—WEATHER FORECAST and NEWS S.B. from London
10.15.—THE SAVOY BANDS S.B. from London
12.0.—Close down.

WEDNESDAY

11.30-12.30.—Gramophone Records.

Programme relayed from a
4.0. "Rose Garden on the Loughside."
THE STATION ORCHESTRA
JOSEPHINE McGEAGH (Soprano)
7.20.—CHILDREN'S CORNER, relayed from a "Rose Garden on the Loughside"
7.30.—Children's Letters.

7.0-10.10.—Programme S.B. from London.
7.0.—WEATHER FORECAST and NEWS.
JOHN STRACHEY
7.25.—Local News.
7.30.—"The Hour"
7.40.—Mr. E. L. R. ON MARTIN
8.0.—SYM. HONY CONCERT
10.0.—WEATHER FORECAST and NEWS.

10.15.—DANCE MUSIC relayed from Glasgow Hotel S.B. from Glasgow
11.30.—Close down.

WEDNESDAY.

4.0-5.0.—The "2BE" Quartet
5.30.—CHILDREN'S CORNER
5.55-6.0.—Children's Letters
7.0.—WEATHER FORECAST and NEWS from London
7.25.—Local News.
7.30.—"The Hour"
7.40.—Royal Horticultural Society Talk S.B. from London

Popular Orchestral Concert.
THE AUGMENTED STATION ORCHESTRA
Conducted by J. F. JOSEPH BROWN
8.0.—BAKER (Tone)
7.40.—Overture, "The Gondoliers" by Sullivan
A Musical Fairy Tale, "Cinderella," Op. 28 Percy Pitt

8.2.—GEORGE BAKER
Serenade
8.—The ORCHESTRA
First Rhapsody, No. 1, Op. 78 Stanford
8.2.—GEORGE BAKER
8.35.—THE ORCHESTRA
"Barcarole," No. 1, Op. 20 Liszt
8.50.—GEORGE BAKER
THE ORCHESTRA
Two Waltzes, Op. 54 Dvorak
Overture, "Tannhäuser" Wagner
Suite No. 2, Op. 25, "Silhouettes" Arensky
March from Suite, "L'Arlesienne" Bizet
Triumphal March from "Carmen" Elgar

10.0.—WEATHER FORECAST and NEWS S.B. from London.
10.15.—Programme S.B. from London.
12.0.—Close down.

THURSDAY

4.0-5.0.—The "2BE" Quartet
5.30.—CHILDREN'S CORNER
5.55-6.0.—Children's Letters
6.40.—Boys' Brigade Bulletin
7.0-7.25.—Programme S.B. from London
7.25.—Local News

Entertainers—Orchestra—Play.
THE STATION ORCHESTRA
NICKOLDS and HOWE (Entertainers).
JAMES STEWART
M. RICHARD HAYWARD
ELMA HAYWARD

7.30.—THE ORCHESTRA
March Medley, "Martial Moments"
Hymn to the Sun
Medley from "Tales"
Orchestra
NICKOLDS and HOWE
8.55.—THE ORCHESTRA
Musical Comedy
Four Dances from "The Rebel Maid"
Phillips

Select on "The Maid of the Mountains"

Sales Chap. "No. No. Ninette"
THE WORKHOUSE WARD
by Lady

Mike McInerney } JAMES
Michael Miskand } H. RICHARD
Mrs. Donohoe A. C. HAYWARD

10.0.—WEATHER FORECAST and NEWS S.B. from London
10.30.—THE SAVOY BANDS S.B. from London
11.30.—Close down

FRIDAY.

11.30-12.30.—Gramophone Records
4.0.—THE STATION ORCHESTRA
5.30.—CHILDREN'S CORNER
5.55-6.0.—Children's Letters

7.0-10.45.—Programme S.B. from London.
7.0.—WEATHER FORECAST and NEWS PERCY SCHOLEN
7.25.—Local News.
7.30.—"The Hour"
7.40.—ROUND THE STATIONS.
8.0.—RUSSIAN HALL
10.—WEATHER FORECAST and NEWS
10.15.—CEDAR PAUL
11.45.—Close down.

SATURDAY.

4.0-5.0.—The "2BE" Quartet J. Harris
(Solo Clarinet).
5.30.—CHILDREN'S CORNER
5.55-6.0.—Children's Letters
7.0.—WEATHER FORECAST and NEWS S.B. from London
A RONNET LAIRD S.B. from London
7.25.—Local News

Something for Everybody.
THE STATION ORCHESTRA
THELMA PETERSEN (Mezzo-Soprano)
Mrs. ROONEY of Belfast
THE ORCHESTRA
March, "Hands Across the Sea"
Overture, "Zampa"
THELMA PETERSEN
Aria with Orchestra, "O Don Esteban"

7.58.—THE ORCHESTRA
An Eastern Suite, "In a Persian Market"
8.10.—THELMA PETERSEN
"A Blood Red Rose"
Hung Round the Moon
"To Me At My Pith"
"Floor Window"
"Lament"
"Love Went A-Riding"
THE ORCHESTRA
8.22.—Ballet Recital
THELMA PETERSEN
8.35.—Sea Wrack
"Good Morning"
"So Gently Speaks My Lady Fair"
"Summer Night" (with Cello Obligato)

8.47.—THE ORCHESTRA
Serenade, "Danse des Fleurs"
8.5.—Mrs. ROONEY of Belfast
8.17.—THE ORCHESTRA
"The Farewell" Symphony
9.40.—Mrs. ROONEY of Belfast
9.52.—THE ORCHESTRA
Fox-trot, "Notting At All"
10.0.—WEATHER FORECAST and NEWS S.B. from London.
10.15.—DANCE MUSIC, relayed from Glasgow Hotel S.B. from Glasgow
11.0.—THE SAVOY BANDS S.B. from London
12.0.—Close down.



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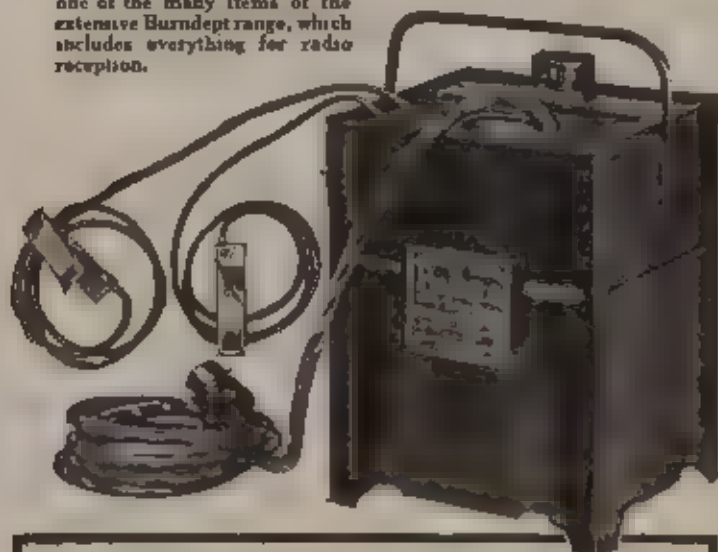
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Week Beginning Sunday, August 2nd.

SUNDAY, August 2nd.

8.30 5.45.—Programme S.B. from London.

8.15 9.07 Sunday Evening Service

relayed from

George Street Baptist Church.

Religious Address by

The Rev J. HOWEN ROLDA

(Pastor, Greenbank United Methodist Church.)

9.0-10.30. Programme S.B. from London

MON., August 3rd, WED., August 5th.

11.30-12.30. Gramophone Records

2.30-4.30. Ernest Manning and his Orchestra

5.0-5.45. Afternoon Topics

5.45-6.10. Children's Letters

5.45-6.10. CHILDREN'S CORNER

6.40 onwards. Programme S.B. from London

TUESDAY, August 4th.

3.30-4.30.—Ernest Manning and his Orchestra

relayed from the New Palladium Cinema.

5.0-5.45. Afternoon Topics

5.45-6.10. Children's Letters

5.45-6.10. CHILDREN'S CORNER

6.40-7.00. Programme S.B. from London

7.40-8.00. CASSIUS on "The Baptist Spirit"

8.1-8.30. Programme S.B. from London

THURS., August 6th, SAT., August 8th.

4.0-5.0.—Albert Fullbrook and his Trio, relayed

from the Royal Hotel.

5.0-5.45. Afternoon Topics

5.45-6.10. Children's Letters

5.45-6.10. CHILDREN'S CORNER

6.40 onwards. Programme S.B. from London

FRIDAY, August 7th

4.0-5.0.—Albert Fullbrook and his Trio.

5.0-5.45. Afternoon Topics

5.45-6.10. Children's Letters

5.45-6.10. CHILDREN'S CORNER

6.40-7.00. Programme S.B. from London

7.40-8.00. Mr. R. A. COLWILL on "The Dangers

of Summer Holidays.

EDNA VANSTONE (Contralto)

ARTHUR MARTIN (Tenor)

WINIFRED GRANT (Solo Pianoforte)

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THE BAND

8.0-8.15. Song for Memory Band

8.20-8.35. EDNA VANSTONE

The Lullaby of Love (Rain Drops)

8.30-8.45. WINIFRED GRANT

In the Classroom (Three Sections)

8.45-9.00. ARTHUR MARTIN

Songs of Egypt

Descriptive.

THE BAND

8.0-8.15. Piccolo Solo, "Silver Birds" (Le Thiers)

Bandman A. MILLS.)

"The Grasshoppers' Dance" (Bucalossi)

8.20-8.35. ARTHUR MARTIN

Song Cycle, "In a Southern Garden" (Oliver)

8.45-9.00. THE BAND

Horn Solo, "At the End of the Road" (Hanley)

Bandman T. RAMSEY)

Trumpet Solo, "The Trumpeter" (Archie Dix)

Bandman F. RUSSELL.

9.0-9.15. W. A. H. R. FORECAST and NEWS

8.15 from London Local News.

The Eve of Champions (1901).

WINIFRED GRANT

Antonie (Pianoforte)

EDNA VANSTONE

"The Silver Ring" (Fare of Blue)

WINIFRED GRANT

4th Valse

10.15. Close down

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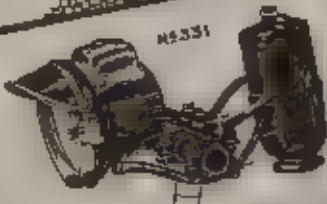
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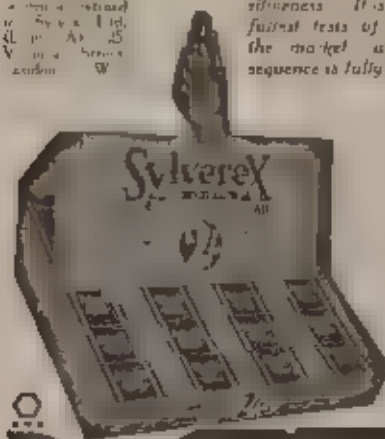
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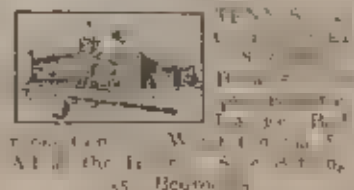
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Week Beginning Sunday, August 2nd.

SUNDAY, August 2nd.

3.15-4.45.—Programme S.B. from London
4.50.—Religious Service from the Studio.
9.0-10.30.—Programme S.B. from London

MONDAY, August 3rd.

3.30-4.30.—Orchestral Music from the Capitol Cinema, Hatley.
5.0-5.45.—CHILDREN'S CORNER.
5.55-6.0.—Children's Letters
6.40-7.40.—Programme S.B. from London
7.40-8.0.—Boys' Brigade Monthly Bulletin
8.0-12.0.—Programme S.B. from London

TUESDAY, August 4th

12.30-1.30.—Midday Concert
1.1-3.30.—Afternoon Topics.
3.30-4.30.—The Capitol Cinema Orchestra
4.55-5.5.—CHILDREN'S CORNER
5.55-6.0.—Children's Letters
6.40-11.30.—Programme S.B. from London

WED., August 5th, and SAT., August 8th.

3.0-3.30.—Afternoon Topics (Sat.)
3.30-4.30.—Orchestral Music from the Capitol Cinema, Hatley.
4.55-5.5.—CHILDREN'S CORNER
5.55-6.0.—Children's Letters
6.40 onwards.—Programme S.B. from London

THURSDAY, August 6th.

3.0-7.3.—Afternoon Topics
3.30-1.30.—Gramophone Records of the Week.
6.0-5.55.—CHILDREN'S CORNER
5.55-6.0.—Children's Letters
6.40-7.40.—Programme S.B. from London
7.40-8.0.—Boys' Brigade Monthly Bulletin
How Scouting was Started in England.
Mr. H. WEBSTER LAUGHLIN,
District Scoutmaster
8.0-11.30.—Programme S.B. from London

FRIDAY, August 7th.

12.30-1.30.—Midday Concert
3.30-4.30.—The Capitol Cinema Orchestra
5.0-5.5.—CHILDREN'S CORNER
5.55-6.0.—Children's Letters
6.40-7.40.—Programme S.B. from London
7.40-8.0.—Boys' Brigade Monthly Bulletin
8.0-11.30.—Programme S.B. from London

THE BAND

Intermission "Face in a Hat" ... Rimmer
Excerpts from the Works of Rossini.
March, "The Bells of Ouseley" ... J. O. Hunt

H. JOHN NICHOLAS

Song of Hybris the Crook ... Elliott
March, "The Bells of Ouseley" ... Frank Toms
Piano Has Such Charming Graces ... Lane Wilson

"The Last Call" ... Sanderson

THE BAND

Selection, "No, No, Nanette" ... Youmans
Fantasia, "Echoes of the Opera" ... Rimmer
Nocturne, "Der Walschütz" ... The Poacher ... Loring

10.0.—WEATHER FORECAST and NEWS.
S.B. from London, Local News

10.15.—WINIFRED BAGNALL (Soprano)

"June" ... R. Quilter
"Invocation" ... Drorak
"To Maria" ... Schubert

FRED DREWRY (Tenor)

"Onaway, Awake" ... Coleridge-Taylor
"Tom Bowling" ... Dibden
"My Pretty Jone" ... Bishop

WINIFRED BAGNALL and FRED DREWRY

"A Night in Venice" ... Luchini
"May Day" ... A. N. Smith

4.5.—Close down

Progress



The New Dragon Type
A.R. 19

A FEW months ago the House of Graham announced that there would be NO REDUCTION IN THE PRICES OF CURRENT AMPLION MODELS DURING 1925.

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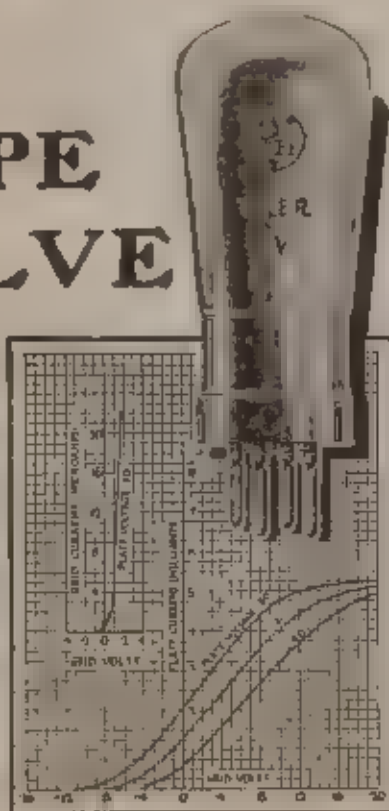
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Filament Current 0.25 Amp
Max Plate Voltage 120 Volts

B6 Filament Voltage 6 Volts 22/6
Filament Current 0.25 Amp
Max Plate Voltage 120 Volts

B7 Filament Voltage 6 Volts 24/6
Filament Current 0.25 Amp
Max Plate Voltage 120 Volts



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Leeds—Bradford Programme.

215 346 M. 310 M.

Week Beginning Sunday, August 2nd.

SUNDAY, August 2nd.

7.30-8.45 } Programmes S.B. from London.
8.30-10.30 }

MONDAY, August 3rd.

6.45. CHILDREN'S CORNER Uncle Bob's Evening of Song and Story
6.50.—Children's Letters
6.55.—Teens' Corner: "Drama and Its Exponents" (20), by Uncle Thespia
6.40-7.40. Programme S.B. from London.
7.45-8.45. Mr. R. E. MEADOWS (C) (Composers and Lyricists) Rudie Tien
8.0-12.0.—Programme S.B. from London

TUESDAY, August 4th.

11.30-12.30. Music
7.30-8.30. Wilfred G. Kemp's Criterion Dance Band relayed from the Majestic Restaurant
8.35. Afternoon Topics
8.45. CHILDREN'S CORNER: A Musical and Dramatic Evening (20), by Uncle Thespia
9.0-9.55. Children's Letters
9.55.—Children's Corner: "The Romance of the Commonplace" (20), by Uncle Bob
6.40-7.40. Programme S.B. from London
7.40-7.55. Mr. KOLIN ROBERTSON (A) (The on God)
8.0-11.30. Programme S.B. from London

WEDNESDAY, August 5th.

1.30-12.30. Musical Concert
4.15. Signor Calabrese and His Orchestra, relayed from the Scala Theatre, London
5.4. CHILDREN'S CORNER: An Evening with Auntie Nora
6.20. Children's Letters
6.3. Teens' Corner: "Music and Books" (20), by Uncle Max
6.15-7.35. Programme S.B. from London.
7.35. Royal Horticultural Society Talk
7.4. "On My Anvil," by the Shakespearian
8.0-10.45. Programme S.B. from London

THURSDAY, August 6th.

11.30-12.30. Musical Moments
4.15. Signor Calabrese and his Orchestra.
5.15. Afternoon Topics
5.45. CHILDREN'S CORNER: A Fairy Play by Uncle Thespia
6.20. Children's Letters
6.25. Teens' Corner: "Tales of the Open Country" (20), by "Nomad."
6.40-11.30. Programme S.B. from London.

FRIDAY, August 7th.

11.30-12.30. Musical Concert
4.15. B. The Clifford Essex Band, relayed from the Grand Hotel, Scarborough.
5.45. CHILDREN'S CORNER: Auntie Dol's Evening
6.20. Children's Letters
6.25. Teens' Corner: "The Fairyland of Science" (20), by Uncle Leo
6.10-7.40. Programme S.B. from London

THE STATION QUINTET

Under the Direction of PERCY FROSTICK
DOROTHY LEVEY (Soprano).
WILFRID HUDSON (Tenor)
RICHARD WILSON (the Yorkshire Basses).

8.0. Overture, "Il Seraglio" Mozart
Valse Lento, "Poem" Fitch
8.11. DOROTHY LEVEY
Int'l. "I Wonder If Love Is a" Dorothy Forster
Love

8.17. RICHARD WILSON
"In Sheltered Vale" Carl Forster
"King Charles" M. V. White

8.28. WILFRID HUDSON
"Over the Mountains" Roger Quilter
"And Mine" Ernest Newton

8.30. THE QUINTET
Selection, "The Merry Wives of Windsor" Verdi

8.30.—WILFRID HUDSON and RICHARD WILSON
"Love and War" T. Cooke

(Continued in column 1, page 269.)

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, August 2nd.

SUNDAY, August 2nd.

3.30-5.45. } Programmes S.B. from London.
8.30-10.30 }

MONDAY, August 3rd.

11.30-12.30. Gramophone Records
4.0-5.0.—Orchestra, under the Direction of Dante Selmi, relayed from the Grand Hotel
5.0-5.35. Afternoon Topics
5.30-6.15. CHILDREN'S CORNER.
6.15-6.30. Children's Letters
6.40-7.40. Programme S.B. from London.

TUESDAY, August 4th.

11.30-12.30. Gramophone Records
3.30. Orchestra, relayed from the Albert Hall
4.30-5.55. Afternoon Topics
5.0. CHILDREN'S CORNER
5.35. Children's Letters
6.0-6.30. Teens' Corner
6.40-7.40. Programme S.B. from London.
7.40.—"The Harvest of a Quiet Eye—12, 10 How London Took the War—19 + 1 Devonshire Crochet," by "PETRONIUS"
8.0-11.30. Programme S.B. from London

WEDNESDAY, August 5th.

1.30-2.30. Gramophone Records
4.0.—Orchestra, under the Direction of John Windle, relayed from the Café of Messrs. T. and J. Lysons, Ltd.
5.0-5.25. Afternoon Topics
5.30. CHILDREN'S CORNER
6.15-6.30. Children's Letters
6.40-7.35. Programme S.B. from London
7.35.—Royal Horticultural Society Talk
7.40.—Mr. J. A. BAIN "Arctic Exploration—Is it Worth While?"

CAHALANI and HIS ORCHESTRA
Relayed from the Royal Prince's Parade, Bridlington.

Soloists
CHARLES SMITH (Bach Trumpet).
ROLAND TOWNEND (Violoncello).
STANLEY HILL (Clarinett).

Humorous Items by GARADINI (Himself).

8.0. Overture, "Maritana" Wallace
Petite Suite de Concert Coleridge Taylor
Katracts, "Albumblatt" Wagner
Fantasia, "La Traviata" Verdi
Violoncello Solo, "The Phantom Melody" Kreisberg

ROLAND TOWNEND

Vocal Selection
Intermezzo—Gavotte, Filinette (Two Light Pieces)
Characteristic Dance, Tully Lulu Fletcher
Valse, "Cherry Ripe" Cushman
Bach Trumpet Solo, "Good-bye" Tanti
(CHARLES SMITH)

Humoresque, "Little Wooden Soldiers" Morgan
Descriptive Scene, "A Hunting We Will Go" Burrows

10.0-10.45. Programme S.B. from London

THURSDAY, August 6th.

1.30-12.30. Gramophone Records
3.1. The Band of "The Queen's Own" Yorkshire Dragoons, relayed from the Bandstand, Weston Park.

4.30-4.5. Afternoon Topics
5.0. CHILDREN'S CORNER
5.15-6.30. Children's Letters
6.0-7.40. Programme S.B. from London

7.40. Miss E. R. BROOK, Lady Cubmaster of the 11th Westbourne Park, "About Wolf Cub."
8.0-11.30. Programme S.B. from London

FRIDAY, August 7th.

11.30-12.30. Gramophone Records
4.0. Orchestra, under the Direction of Dante Selmi, relayed from the Grand Hotel
5.0-5.25. Afternoon Topics
5.30.—CHILDREN'S CORNER

(Continued in column 1, page 269.)

Swansea Programme.

SSX 462 M.

Week Beginning Sunday, August 2nd.

SUNDAY, August 2nd.

3.30-5.45.—Programmes S.B. from London.
8.30-9.0.—Radio Service
9.0-10.30.—Programme S.B. from London
10.30-11.55.—Programme S.B. from Cardiff

MONDAY, August 3rd.

2.30-3.30 } WELSH NATIONAL EISTEDD.
3.4-4.30 } FOD. S.B. from Cardiff
(Approx.)
5.0.—Afternoon Topics
5.15-6.0.—CHILDREN'S CORNER. (5.45, Letters)
6.0. Musical Interlude
6.15. Teens' Talk
6.40-8.0.—Programme S.B. from London
8.0-12.0. Programme S.B. from Cardiff

TUESDAY, August 4th.

2.30-5.30. Welsh National Eisteddfod. S.B. from Cardiff.
5.30-6.15.—CHILDREN'S CORNER. (5.45, Letters.)
6.40-11.30.—Programme S.B. from London.

WEDNESDAY, August 5th.

1.45-4.30 (approx.)—WELSH NATIONAL EISTEDDOD. S.B. from Cardiff.
5.0. Afternoon Topics
5.15-6.0.—CHILDREN'S CORNER. (5.45, Letters.)
6.0. Musical Interlude
6.15. Teens' Talk
6.40-7.0.—Programme S.B. from Cardiff
7.0-7.25.—Programme S.B. from London
7.30-10.0.—Programme S.B. from Cardiff
10.0-10.45.—Programme S.B. from London.

THURSDAY, August 6th.

3.0-4.30 (approx.)—WELSH NATIONAL EISTEDDOD. S.B. from Cardiff.
5.15-6.0.—CHILDREN'S CORNER. (5.45, Letters)
6.0.—Musical Interlude
6.15.—Teens' Talk
6.40-8.0.—Programme S.B. from London
8.0-9.30. WELSH NATIONAL EISTEDD. FOD. S.B. from Cardiff
9.30-11.30. Programme S.B. from London.

FRIDAY, August 7th.

3.0 (approx.)—4.15 (approx.)—WELSH NATIONAL EISTEDDOD. S.B. from Cardiff.
5.0. Afternoon Topics
5.15-6.0.—CHILDREN'S CORNER. (5.45, Letters)
6.0. Musical Interlude
6.15. Teens' Talk
6.40-7.25. Programme S.B. from London.
7.30-10.0.—Programme S.B. from Cardiff
10.0-10.45.—Programme S.B. from London.

SATURDAY, August 8th.

3.0-4.0.—The Castle Cinema Orchestra, relayed from the Castle Cinema. Musical Director, Jack Arnold.
5.15-6.0.—CHILDREN'S CORNER. (5.45, Letters)
6.40-7.40.—Programme S.B. from London
7.40-7.55. Capt. A. S. BURGE "Water Polo." S.B. from Cardiff.
GRACE DANIELS (Entertainer).
DAVID HARRY (Tenor).
RHYNS WILLIAMS (Baritone).
THE STATION TRIO.

8.0. "A Day in Paris" (Melodies by Christina) Finch
Mediation in C Square Her Royce
8.15. RHYNS WILLIAMS
"Captain Mac" Wilfred Sanderson
"Such No More" W. A. Aiken
"The End of the War" D. M. Meech
8.25. GRACE DANIELS.
"Hello, Tu T." Scott Gatty
"Rome One Never Knows" Harry Stogden
"Wendy" Bryant, Godfrey, David
8.40. THE TRIO
Trio No. 20 Haydn
Study in E Chopin

(Continued in column 1, page 269.)



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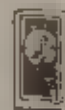
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Leeds—Bradford Programme.

(Continued from page 267.)

- 9.0. DOROTHY LEVEY.
"It Is Only a Tiny Garden"—Haydn Wood
"I Love the Moon"—Paul Robens
9.7. THE QUINTET.
Intermezzo, "Goyescas"—Granados
Rhapsody, "A Night in Seville"—Albeniz
9.17. RICHARD WILSON.
"The Two Grenadiers"—Schumann
"The Village Blacksmith"—W. H. Weiss
9.27. WILFRID HUDSON.
"Eleanor"—Coleridge-Taylor
"Maire, My Girl"—B. Aiken
9.38. THE QUINTET.
Selection, "From Italy"—arr. Langley
9.50.—WILFRID HUDSON and RICHARD WILSON.
"Flow Gently, Dava"—J. Pary
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15-10.45.—THE CLIFFORD ESSEX BAND,
relayed from the Grand Hotel, Scarborough.

SATURDAY, August 8th.

- 5.45.—CHILDREN'S CORNER.
6.20.—Children's Letters.
6.25.—Teens' Corner.
6.40-7.40.—Programme S.B. from London.
7.40-7.55.—Farmers' Corner: Mr. J. H. TAYLOR, Lecturer of the Leeds University: "Insect Troubles."
8.0-12.0.—Programme S.B. from London.

Sheffield Programme.

(Continued from page 267.)

- 6.15-6.30.—Children's Letters.
6.40-8.0.—Programme S.B. from London.
8.0. Concert.
The Staff of the Sheffield Station invite you to spend a Musical Evening with them. Several old Favourites well-known to you, such as COLLIN SMITH with his Light Orchestra; LILLIAN HAWSON, HAROLD BUXTON, DORIS HERBERT, and NELLY CROSS will be present, and HARRY HEATH will be in the Chair.
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15-10.45.—Concert (Continued).

SATURDAY, August 8th.

- 4.0-5.0.—Orchestra, relayed from the Grand Hotel.
5.0-5.25.—Afternoon Topics.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40.—Station Director's Talk.
8.0-12.0.—Programme S.B. from London.

Swansea Programme.

(Continued from page 267.)

- 8.55. DAVID HARRY.
"Lotta"—Buzzi-Pescia
"Kitty"—P. E. Fletcher
"On With the Motley"—Leonardello
9.5. GRACE DANIELS.
What's It Got to Do With You?—Tennant
"Miss J. Penn"—Tibbey
"Fox-trat Hop"—Scott Gatty
9.15. DAVID HARRY and RHYE WILLIAMS.
"The Moon Hath Raised Her Lamp Above"—Benedict
9.20. THE TRIO.
Scherzo from Trio No. 1, Op 99—Schubert
Ballet Suite, "La Source"—Debussy
9.35. RHYE WILLIAMS.
"The Road to Anywhere"—Ashleigh
"Old Barry"—Grant
"Invictus"—Huhn
9.45. DAVID HARRY.
"For You Alone"—Geckl
"A Fat Little Fellow Wid His Mammy's Eyes"—Gordon
"Sorrows of Death"—Mendelssohn
9.55. THE TRIO.
"Elégie"—Massenet
10.0-12.0.—Programme S.B. from London.



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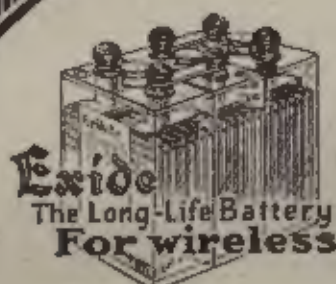
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Some facts about Valve life

"I may say I have had a Comet Detector Valve in use now for ten months, and to the best of my belief has given me (broadband) one hundred and forty-three hours reception, and I think everyone will have to admit that this valve is one of the best ever made."—H. G. PATERSON, Hope Road, Eddle, via Bradford.

"I wish to tell you how very pleased I am with your valves which give such satisfactory results. A valve I bought from you over a year ago is still going strong, though no receiver is at present used to test the value of my H.T. battery.

Last night, using a single rectifier circuit, using the above-mentioned valve, I clearly received between 12.30 and 1 a.m. this morning part of the programme from W.B.Z. and W.G.Y. This is the first time I have set up to try and get America. I am delighted with my success, as I am only fifteen, and I attribute it to the Comet Valve."—H. C. T. ALLEN, Ashford, King's Road, Slough, Bucks.

"I bought two of your valves at the beginning of August, 1933, and after daily use I passed them over to a friend of mine a month ago, and he is getting absolutely perfect results from them. These valves have been constantly carried about in a case or pocket, and on the carrier of a motor cycle, and have never once let me down. I should think that record is hard to beat."—HARRY M. CONROY, 31 Hale Road, Liverpool.

"Exactly a twelvemonth ago, I purchased two of your Comet Valves, a P.1. and P.2., for use in a reflex circuit, the H.T. 100.

They have been in use exactly 12 months at an average of six hours per night, Sunday included, until last night when the P.1. went out and will not light again. The 'Red Cap' is still on duty and functioning as well as ever.

I may add that I have the following responses to their grids: all B.B.C. Stations, including Belfast, of course, Hull, Dundee, Swansea, all good phone strength, Cardiff, Birmingham, Newcastle, Chelmsford, all good loud speaker strength, and occasionally a few of the others, according to conditions prevailing at the time of reception. The total listening hours of your valves is as follows:—

6 hours per night (average)
48 hours per week
2,400 hours for use of twelvemonth

Thanking you for the indirect cause of my having spent so many pleasant hours at such little cost.—W. M. JAMESON, 31 Broadland Terrace, Nantyre, near Bridgend, Glam.

"It may interest you to know that I am still using a Comet P.1., No. 2434, which I bought in February, 1933.

It was used practically every evening for 12 months and has been used on an average about one evening a week since that time (by the evening I mean all the time the London Station has been broadcasting).

I used it as a detector last night and received W.G.Y. just outside of detector only, but quite good off detector and two L.F. The first stage of amplification is also a Comet P.1., which I have had for over a year."—J. W. HANLEY, 11 Raper Road, Wembley.

"I feel I should like you to know the results I am getting with Comet Valves. I bought a P.1. just twelve months ago, and used it as a H.F. amplifier with crystal oscillator for about three months. I then converted it to a single valve and crystal dual and can, I like this, still believe last Christmas, when I bought another P.1. and converted the set into the S.T. 100 circuit.

As I use the first at least 100 hours per month the first valve has given 3,100 hours' service already, and is still going strong, but I suppose I must expect it to last a great deal longer."—L. FLETCHER, Garsden, Watford.

"In the beginning of October, 1933, I built the S.T. 100 circuit and purchased two of your valves. Some time that time they have been in use practically every evening for about 14 to 4 hours, say, an average of at least 50 hours per week, and sometimes they have been used at other than broadcasting times for experimental purposes. This makes over 1,000 hours' work, with a 6-volt accumulator and over 100 volts on the plate. I have mentioned this fact to several of my radio friends and they have been very much surprised at the long life."—WALTER HARRIS, 3 L. Lane, Barnet, Barbary.

"I have had in (practically) continuous use for nearly fifteen months (i.e. the customary 2 or 3 hours in most nights) two Comet P.1. Valves which I am still using. Rightly or wrongly I am inclined to think their performance is exceptionally good at any rate, if not somewhat remarkable.

I shall be glad to know if the life mentioned has been equalled or better in ordinary use and laboratory tests to your knowledge."—W. CHAMBERLAIN, "The Laurels," Cytha Park, N. London.

"I have entered this issue of the 'Radio Times' several letters appear to be from collectors of Comet Valves. I should like to say to any collector, whether he has one or two, that these valves are exceptionally reliable and give long life. I have had mine in use for over 12 months and they are still going strong."—H. J. HARRIS, 14 Hilda, N. London.

"In September, 1933, I purchased two Comet P.1. Valves and used them in a reflex circuit. They have been in use for over 12 months and are still going strong. I have had mine in use for over 12 months and they are still going strong."—H. J. HARRIS, 14 Hilda, N. London.

"In April, 1934, I purchased two Comet P.1. Valves and used them in a reflex circuit. They have been in use for over 12 months and are still going strong. I have had mine in use for over 12 months and they are still going strong."—H. J. HARRIS, 14 Hilda, N. London.

"Here in the New York programme included the origin 'Fast men in the ring,' from Sullivan's 'H.M.S. Pinafore,' and 'M.T. built a world for you.' A lecture given by a University gentleman was also very distinct. The lecture was announced to begin at 8.15 (New York time) and was still proceeding when I retired to bed at 2 a.m.

I repeat the foregoing as a rather remarkable achievement, being obtained with a one-valve home-made set, and the valve a Comet P.1. This valve I bought on May 10th last, and it has been in continuous use daily since, and is still going strong."—H. N. JENNINGS, 55 Emery Street, Cambridge.

"I should just like to drop you a line to inform you that in June of 1933 I purchased two of your Bright Red Rectifying Valves, and that last night had over 4 hours per day about 12 hours on week-end and was in use and was still giving satisfaction.

For some time they are transmitters with 6 elements, and 400 0 plate running about the aerial. (The valves) Such should I think constitute a very well equipped circuit, dim, E.

"I know that with the two valves, seeing myself a collector, I then in August, January 1934, and have been in use for over 12 months and they are still going strong."—H. J. HARRIS, 14 Hilda, N. London.

"I have entered this issue of the 'Radio Times' several letters appear to be from collectors of Comet Valves. I should like to say to any collector, whether he has one or two, that these valves are exceptionally reliable and give long life. I have had mine in use for over 12 months and they are still going strong."—H. J. HARRIS, 14 Hilda, N. London.

"I purchased two from Mr. F. Mole, 103 Boundary Road, Leyton, in October, 1933. Since then they have been in use for 10 hours (at least) on a three-valve set per week, thus making the total working hours approximately 1,000 and more are still going strong. I have been experimenting with wireless for over five years, and this, I think, is bearing all records."—H. J. HARRIS, 14 Hilda, N. London.

"I think it only right to testify to the excellence of your valves, more particularly as to the P.1. I purchased two of these valves and they have been going strong ever since, and are functioning well now.

They have been in use on an average 24 hours per day from date of purchase, which brings present life up to nearly 1,000 hours. How long they will last I cannot say—perhaps you can estimate!"—G. H. HARRIS, 9 Gifford Road, Lower Edmonton, London, N.

"Thinking it might be of interest to you, I should like to congratulate you on the quality and durability of your Bright Red Rectifying Valves. I have had in use (on an average of 10 hours per week) for twelve months three of your valves (my set being a three-valve one) and am very much pleased they are as good today as when I first purchased them on March 2nd, 1934. I am without difficulty able to receive all the British Stations and most of the Continent, and have picked up America direct with great clearness.

When I tell my friends the length of time I have had your valves in use, they can scarcely credit it, knowing the short length of life some other makes possess."—FERN H. TAYLOR, Belmont House, Old Tiverton Road, Exeter.

"I should just like to drop you a line to inform you that in June of 1933 I purchased two of your Bright Red Rectifying Valves, and that last night had over 4 hours per day about 12 hours on week-end and was in use and was still giving satisfaction.

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"With reference to your interest in Popular Wireless about the length of life a valve should give, I should like to point out the results I have received with two of your Comet P.1. Valves which I use as a detector and L.F.

The Detector Valve, No. F.5071, which I bought twelve months ago has been over 1,000 hours, practically the whole of the broadcast hours during that period. The L.F. Valve, No. M.3005, has been just over 1,000 hours in my months.

I think the above particulars speak very highly indeed of the efficiency of the Comet Valves."—P. HARRIS, 114 Portland Street, Walsall, Staffs.

"I have entered this issue of the 'Radio Times' several letters appear to be from collectors of Comet Valves. I should like to say to any collector, whether he has one or two, that these valves are exceptionally reliable and give long life. I have had mine in use for over 12 months and they are still going strong."—H. J. HARRIS, 14 Hilda, N. London.

"I should like to state that on February 1st, 1935, I purchased a Wireless set with two P.1. Comet Valves. These valves have been functioning excellently ever since, and I have not had one of them out of use out of them. It is a record (16 months)!"—LIONEL H. LEVIN, "The Helix," 124 Cope Road, Brentwood.

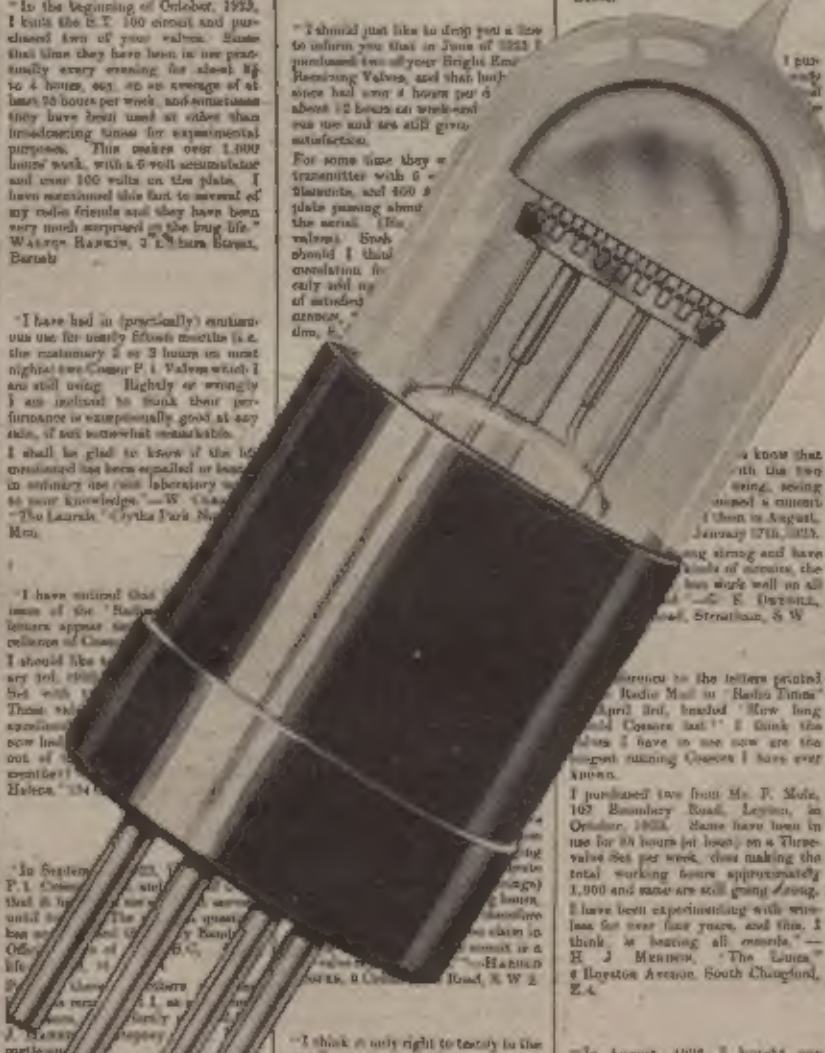
"It is with great pleasure that I write to you to a matter which I think will interest you. On March 2nd, 1934, I purchased two Comet P.1. Bright Red Rectifying Valves from a local dealer and they have been in constant use (6 days per week) the whole twelve months, and now they are as good as new."—E. T. BLAKEHILL, 1 Landgate Square, Rye, Sussex.

"About this time a year ago, I purchased a Comet High Frequency Valve without any advice, for I had bought mine, but merely owing to the outstanding reputation of your firm, I feel that it is my duty to inform you of some of the excellent results which I have obtained from the above-mentioned valve. Employing the usual one-valve detector circuit, I have received messages from every station of the B.B.C. in Great Britain at almost loud speaker strength, and absolutely free from any trace of distortion."—C. A. PLEASANT, 141 Ramblers Road, Batham, S.W. 12.

"For some time they were used on a transmitter with 4 volts full on the elements, and 600 A.C. volts on the plate passing about 6 to 8 amps in the aerial. (No effect whatever on valves). Such a stress (as this should I think be sufficient recommendation for anyone, and I can only add my name to your large list of satisfied customers."—L. S. FLEMING, 10 Twicken Road, Windsor, S.W. 20.

"In July, 1935, I bought one of your P.1. Valves which has been used ever since in a one-valve Hand Set. According to my log, mine had up to last November completed 1,000 hours use, and since that time has been used as a stage of L.F. your P.2. taking its place, and is still giving full amplification.

On this one valve I had logged just over 100 telephony stations, including some American."—J. R. PATERSON, 21 Woodstock Street, Redditch, Bucks.



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